

A NEW RADIO DRAMA COMPETITION.



THE RADIO TIMES

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week beginning
SUNDAY, February 28th.

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IMPORTANT TO READERS.

The Editorial address of "The Radio Times" and of the British Broadcasting Company, Ltd., is 1, Savoy Hill, Strand, London, W.C.1.

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Broadcast the Budget!

By J. M. KEYNES.

[In last week's *Radio Times* we asked: "Why should not the Budget Speech be broadcast?" In the following article Mr. J. M. Keynes, who is one of the greatest living authorities on economic questions, gives his views on the matter and shows the advantages that would result from the spreading of political information by Radio.]

It is clearly important that broadcasting should not lend itself to propaganda, and, above all, that this great national monopoly should never become a propagandist instrument of the Government of the day.

This fact has been so well appreciated by those responsible, that the evolution of broadcasting in this country has proceeded on ultra-cautious lines wherever any question is concerned which could be regarded as controversial or political.

I grant the wisdom of this. Yet all the same, if every political matter is to be excluded for ever, we may be losing one of the best opportunities now available of doing something for the political education of the big public.

There was a day when political meetings, even where front-rank statesmen were not performing, excited a degree of interest, which is quite out of fashion now; when political oratory up and down the country, indoors and out of doors, played a predominant part in forming public opinion. Then, with the growth of the Press and the Press telegram, newspaper reports of proceedings in Parliament and of political meetings elsewhere were remarkably full—quite different from the snippets which are all anyone gets now. The leading statesmen

of the day could reckon on full reports of their big speeches in the leading organs of the Press.

Now, for reasons that it is not quite easy to analyse, this state of affairs has passed away. Political speeches are no longer good copy. Even ex-Prime Ministers find that their biggest platform appearances may receive but scanty notice, even in *The Times*. A sensational statement or rash words will be extracted from their context. But no statesman to-day, except, perhaps, the Prime Minister of the hour, is in a position to expound his ideas before the big public in coherent or continuous argument.

It may be that the interest of the general public in practical politics is so far dead that broadcast speeches will make unpopular programmes, just as reported speeches are supposed to make bad journalistic copy. If, after experience, this proves to be so, that may be a valid reason why the British Broadcasting Company may have to put political orators on short rations.

But this would be quite a different, and, perhaps, a more solid, reason for keeping politics out of broadcasting from that which is the ground of the existing policy, namely,

(Continued overleaf in column 3.)



Mr. J. M. KEYNES.

Radio in the "Wild West."

By Percy A. Scholes.

PRETTY nearly anyone in the United States can get a licence to run a broadcasting station. Thus, when I was in Chicago, looking through the list of broadcasting events, I found, to my surprise, that there was actually a station in the hotel in which I was staying.

So, of course, I asked to see it, and when it was shown to me, I felt convinced that this much at least could be said for it—it is the most beautifully situated broadcasting station in the world.

It is all of glass and on one side looks into the beautiful ballroom, and on the other Lake Michigan, whose waves (quite big ones they were that evening, by the way) lap the shore within four or five yards of the microphone.

The Gentle Art of Publicity.

But why, you ask, should an hotel have a broadcasting station?

Well, if I tell you the formula with which the announcer introduced each item in the programme you will understand. This is what he said:—

"Station X.Y.Z. calling. This is the Edgewater Beach Hotel in Chicago, where everybody's happy. You are now about to hear the Hotel Orchestra play the fox-trot 'Giggling Girls.'"

Or else:—
"This is the Edgewater Beach Hotel, Chicago, where everybody's happy. We are now going to ask Mr. Theophilus J. Brown, tenor, to sing to you 'The Moonshine of Love.'"

Thus does radio become the faithful minister of the great American god, Publicity; and a very effective minister, too, considering that on the wall of that hotel station was hanging a statement to the effect: "This Station has in fifteen days received 170,000 pieces of mail from its listeners."

I have no doubt that this hotel station does a good deal for the entertainment of the radio public, but I should not say that it has done a great deal to spread the love of real music.

The broadcasting station in America that has most interested me is the Rocky Mountain Station near Denver, Colorado. My juvenile reading had caused me to picture Denver as—well, you know how we used to have Denver pictured to us, especially those of us who read penny books about the Wild West, with highly coloured and very exciting picture-covers, or those of us who, in our youth, visited Buffalo Bill's Wild West Show when it came to our town.

To some extent Denver, even now, lives up to its "Wild West" reputation. There is a tendency on the part of its male citizens to wear cowboy hats, baggy trousers with belts, and shirts with no collars. There are even to-day gold miners strolling through the streets, and you can see from their swagger, to say nothing of their accuracy of aim in long-shot expostulation, that they are expert poker players.

A City in the Mountains.

But though Denver has happily not cast off all the trappings of romance, it now prides itself on having reached a high pitch of civilization. It was the second city in the United States to adopt electric street cars, and it owns twenty-two telephones for every 100 of its population. It has beautiful churches, and the largest and best-equipped school buildings I have ever seen. It has a municipal auditorium that seats 12,000 (more than our London Albert Hall), with an organ in it that cost £16,000. It has miles of the loveliest parks, and as a background to all is the snow-capped range of the Rockies.

And in the radio station "K.O.A." Denver has something of which it is (properly) very proud indeed.

If the Chicago station I mentioned is one of the most beautifully situated in the world, the Denver

station is, perhaps, the highest situated, for the whole city lies a mile above sea level.

They were particularly kind to me at this station, showing me all their marvellously complete equipment, and inviting me to give a broadcast talk, which I very gladly did.

At this station, unlike many American stations, they plan and print their programmes in advance, instead of merely engaging the artists, and then, when they appear, asking them what they are going to sing and play.

The lecture system at the Denver station is very well organised, and they are now carrying out a course in Spanish, based upon a text-book which they supply to their listeners.

A Tribute to the British System.

But, with all due respect, their musical notions are still, according to British notions, rather elementary. Like other American stations, they do not pay their performers, but expect them to perform for nothing, for the sake of the advertisement.

And when they spoke of their Station Orchestra, I asked to see it, and found it consisted of one pianist, one violinist, and one clarinetist!

I am convinced that until American broadcasting is made financially sound, by the payment by listeners of some sort of a fee which would enable the broadcasting companies, in their turn, to pay fees to their artists, better things will remain impossible.

Whenever I entered a broadcasting station in the United States, they at once began to question me about our British system, and invariably they expressed the hope that some day they would be able to introduce something like it.

SONGS WORTH KNOWING.

"To Music."

THESE words, translated from the German of Schöber by Paul England, have been set to music by Schubert. We publish the words by permission of Messrs. Boosey & Co.

Thou! holy art how oft in hours of sadness
When life's wild tumult surges round my way,
Thy gentle power, hath waked my heart to gladness
And shown the dawning of a fairer day.
Full oft a strain from thy serene dominions
Some tender chord of harmony divine
Hath borne my soul aloft on heavenward pinions,
My grateful praise be always thine!

(Continued from column 3.)

their thoughts or to marshal their arguments. But I am sure that everyone would feel that due impartiality had been observed if, for example, one or two ex-Chancellors of the Exchequer from the Opposition Parties were to be offered the opportunity to broadcast their criticisms and comments.

It has long been the custom to allow public buildings to be used for political meetings, subject to strict impartiality of treatment. This is a precedent on a small scale for the far more important problem of Politics and Broadcasting.

[Next week, we shall publish an important article on this subject by the Rt. Hon. Philip Snowden, M.P., ex-Chancellor of the Exchequer.]

Broadcast the Budget!

(Continued from the previous page.)

the desire to avoid controversial matter. I suggest, therefore, that it will be an immense loss to the cause of political education in this country if, in these days of declining public interest in political meetings, and of declining publicity for reports of political speeches, broadcasting is to take no part whatever in spreading political information and political argument.

I think that what is wanted is gradually to evolve some system fair to all parties, by which broadcasting can become the organ of all of them, and not merely of the Government of the day. But if such a system is to be evolved we must not be too afraid. We must be ready to make experiments—whilst not less ready, at the same time, to meet criticism of these experiments on the ground of alleged unfairness to any particular class of opinion.

There will be an opportunity in a few weeks time to make a very interesting experiment on these lines. I hear that there is an idea on foot to broadcast the Chancellor of the Exchequer's Budget Speech in the House of Commons.

I cannot imagine a better occasion on which to inaugurate a broader policy than has been permitted hitherto. The Budget Speech is largely informative, and only secondarily controversial. It is a statement to the public as a whole of how the National finances stand. There is no other political event in the year which offers so large a proportion of pure political information, which everyone, of whatever party, is equally glad to have.

But there is another advantage. The Budget Speech is exciting, because it may contain surprises which will have been kept secret up to the last moment. The public will be willing to listen to a good deal of matter, which it is good for them to hear, but which, in other circumstances, they would find dull, because their interest is maintained by expectation and curiosity about what is to come. Mr. Churchill, for sure, can be relied on not to miss the dramatic opportunities which every Budget Speech presents.

Personally, I did not like Mr. Churchill's last Budget, and it is more than likely that I shall not like this one. But I do not feel that the Government will be laying itself open to any charge of unfair discrimination on a matter of political controversy if they allow this experiment to be made.

Only two safeguards seem to me to be necessary. The consent of the two other party leaders in the House of Commons ought first to be obtained; and one or two competent critics of the Government policy should be allowed to have their say at an early succeeding date.

To broadcast the comments which the Opposition spokesman may make immediately after the conclusion of the Budget Speech would not be enough. The public would be bored by that time, and the Opposition would not have had time to collect

(Continued in the previous column.)

Official News and Radio Gossip.

An Operatic Event.

OUR arrangements are now complete for the first performance in Great Britain of Rimsky Korsakov's great opera, *The Secret City of Kishinev*, the Russian prototype of *Parsifal*, under the conductorship of Mr. Albert Coates. The performance will be relayed from Covent Garden and simultaneously broadcast to all stations on March 30th, from 8.0 to 10.0 p.m.

A cast of Russian artists has been engaged, in addition to the full symphony orchestra and chorus.

We shall publish fuller details of the story and settings at a later date.

An Afternoon Dance.

Between 5.0 and 7.0 p.m. on April 2nd, London Station will broadcast dance music. This should prove very popular with those who can arrange a *l'heure de danse* party for the occasion.

Broadcasting Mr. De la Mare's Poems.

Perhaps no living British author has written so charmingly for children as the poet, Walter De la Mare, and few poets have written so much that lends itself so well to musical setting. On Wednesday, March 31st, London Station, it is hoped, will broadcast a De la Mare Feature which is being arranged in collaboration with the author, and will include some of his children's poems set charmingly to music and a brief recital of his verse.

Two Sports Talks from London.

Mr. C. A. Kershaw, the well-known International Rugby footballer, will give a talk from London on the England v. Scotland match on March 18th, and, representing another field of athletics, Mr. H. M. Abrahams, the sprinter of Olympic Games fame, will broadcast a talk on the 'Varsity Sports, which are to be held the following day.

Stanford's Birthday.

March 29th was the birthday of the late Sir Charles Stanford, one of the great song writers of modern times, and to commemorate this occasion London Station has arranged a special recital of Stanford's songs to be given by Mr. Plunket Greene, a great artist and a friend of the composer.

The St. Patrick's Day Dinner.

On St. Patrick's Day, March 17th, Daventry Station will relay some of the speeches from the London St. Patrick's Day Dinner, which is to be held in the Hotel Cecil.

Another York Minster Transmission.

Part of Bach's "Passion According to St. Matthew" will be relayed for Daventry listeners from York Minster on Sunday, March 24th. Listeners who appreciated the last transmission from this famous northern cathedral will look forward to hearing the performance, which will be under the direction of Dr. Bairstow.

Two Oxford Broadcasts.

Listeners will have an opportunity of hearing the famous choir of Magdalen College, Oxford, under the direction of Dr. Stewart, on the evening of March 28th. This is the choir which sings on Magdalen Tower on May Morning every year. In the afternoon of the same day it is hoped that it will be possible to relay an organ recital by Dr. H. C. Ley from the Christ Church Cathedral, Oxford.

Children's Birthday Greetings.

After March 1st, birthday greetings from London and Daventry stations will be limited to 100 per day. Preference will be given to members of the Radio Circle, and other names will be included as far as the 100 limit permits. These will be entered on the lists in the order in which notification reaches us.

"The Dream of Gerontius."

Wolverhampton will provide another Outside Broadcast of outstanding importance from the Birmingham Station on Thursday, March 18th, when, at 8 p.m., "The Dream of Gerontius," by Sir Edward Elgar, will be relayed from the Drill Hall, Wolverhampton, and will be S.B. to other stations. The Chorus of the Wolverhampton Musical Society, the Station Repertory Choir, together with the Station Symphony Orchestra, led by Mr. Frank Cantell, will be conducted on this, as on other occasions, by Mr. Joseph Lewis. A distinguished cast of soloists has been engaged, including Mr. Frank Mullings, the great operatic tenor, Miss Mary Foster, who made such a success of this work at the recent Three Choirs Festival, and Mr. Joseph Farrington, the well-known baritone.



LONDON RADIO DANCE BAND.

This excellent band, conducted by Mr. Sidney Firman, has been recently engaged to broadcast dance music for listeners. Mr. Firman is seen on the right of the picture.

A Triple Bill.

A triple bill fills the Birmingham programme at 8 p.m. on March 19th, the first quarter of an hour being devoted to Radio Fantasy No. 13, entitled *Mozart*. This "mind" picture is the first of a "Great Musician" series by Ida M. Downing, and listeners are asked to take an imaginative glimpse into the childhood of this great composer, and visualize the inspiration of the child in the moonlight by the "Spirit of Music." The music of this production has been arranged by Mr. Joseph Lewis. The next "mind" picture has its scene laid in a Chelsea studio. This is a comedy sketch by John Overton, entitled *Morning Spirit*. At 8.40 p.m., the same author will produce a farcical sketch called *The Muppets Mystery*, the scene being laid in the Manor of Little Wimpole, where a strange murder is enacted, for the solution of which no prize is offered.

An All-Browe Concert.

On Thursday, March 11th, the Newcastle Station will broadcast a special programme, which will be relayed to Daventry. It will include Act III, of *Lohengrin*, by Wagner, and the "Miserere" Scene from *H Trovatore* by Verdi. *The Wanderer*, a Radio Revue, will also be included

in this programme. This will be presented by the "The Novos" Concert Party. The music of the *Wanderer* is entirely original and of a light and airy character. Listeners may expect many surprises in this half hour of novel entertainment.

The Bells of Lydd.

The bells of Lydd Parish Church, near Hythe, will be broadcast during the Children's Hour, on Saturday, March 6th, from 4.30-4.45 p.m. On this occasion the bells will be re-dedicated by the Mayor of Lydd.

An Elizabethan Pageant.

The next of the successful pageants which have been a feature in the Cardiff programmes, will be a Pageant of Elizabethan Days, to be given from Cardiff on Wednesday, March 24th. With a background of some of the charming music of the period, listeners will be taken back to the days of the great Elizabethans and will hear some of the great figures, such as Drake and Shakespeare, at the Court of Elizabeth, and some of the adventurous sailors in the "Olde Mermaid Tavern" joining in the "sweete musick" of the viols and other old-time string instruments.

Music of Childhood.

A programme which will take listeners back to childhood's days will be given from Cardiff on Thursday, March 25th, and will include Mr. Lionel Poddieson and Miss Winifred Fisher. Although the programme is devoted to children's items, it is not necessarily for children alone.

A Good Friday Concert.

The co-operation of the Cardiff Station with the Cardiff Musical Society has been eminently successful and praise is due in no small measure to the enthusiasm of the Society's Choir. Good Friday, April 2nd, is the date of the next combined concert to be given in the Park Hall, Cardiff, and a specially interesting type of programme has been selected. This will consist entirely of Beethoven's works, and the three choral works will include the "Alto Rhapsody," "The Song of Fate," and the wonderful *Requiem*. Mr. Herbert Heyner (baritone) will be included amongst the artists for this performance.

Modern Music at Glasgow.

Mr. Herbert Heyner pays a return visit to Glasgow on Sunday afternoon, and on this occasion he is to sing the *Dichterliebe* ("Poet's Love") of Schumann. The Station Orchestra that afternoon will provide modern music, which will include examples of the work of Ireland, Elgar and Beethoven.

In Aid of Swansea Hospital.

The Management of the Grand Theatre, Swansea, and the Staff of "5SX" are co-operating in an effort to raise funds for the Swansea Hospital. This will take the form of a concert at the Grand Theatre, Swansea, on Sunday, March 21st, at 8.0 p.m. The programme will be contributed to by Miss Dorothy Bennett (soprano), Mr. John Collinson (tenor), Mr. Maurice Cole (solo pianoforte), and the Swansea Symphony Orchestra, under the baton of Mr. J. W. Barlow.

The Call of the West.

"The Call of the West" is the title of the local programme to be broadcast from the Plymouth Station on Wednesday, March 16th. The well-known London entertainers, Messrs. Ackermann and Wynne, are coming to the West for the occasion, and included among the other artists will be Mr. Orlando Jolliffe (tenor).

Are You a Phrase-Monger?

By Professor E. Weekley.*

FEW of us pass a day without repeating, consciously or unconsciously, the words of some great writer or of some unknown phrase-maker of the past. I am not thinking of actual quotations, of lines taken in their entirety from Shakespeare or other poets, or of the wise reflections of dead-and-gone philosophers, or of the catchwords, often silly and futile, that disfigure our language for a season and then die unlamented. I am thinking of those expressive phrases which have become part of the very fabric and texture of our English speech, and which slip off our tongue often without our realizing that we are using other people's words.

"The Well of English."

When we say of an over-exaggerated citizen that he has dined "not wisely, but too well," we give a comic twist to what Othello said tragically of his love for Desdemona. If we prophesy the result of a trial or of a football match as a "foregone conclusion," we pervert the sense of words which, in *Othello*, refer to an already accomplished fact.

When we quote deliberately, we usually misquote; in fact, it seems to be a kind of psychological law that only in this way can a line of verse become current English.

Most of us say "A young man married is a young man married," or "screw your courage to the sticking point," with the conviction that we are using Shakespeare's words, which we are not.

The great sources of those phrases which have become part of our everyday speech are the Bible and Shakespeare. Next comes Milton, and perhaps after him Scott.

Our Debt to Job.

It is a symptom of our contemporary neglect of Bible-reading that we find a gentleman of inquiring mind writing to a popular periodical to ask where the expression "the old Adam" originated. In a few more generations English people may be equally vague as to the allusive use of the "olive branch," "Egyptian darkness," "the eleventh hour," or "pearls before swine."

We often refer to the patience of Job, and apply the term "Job's comforter" to that objectionable person whom Canning, in a famous line, described as "the candid friend," but not all of us realise how many beautiful and picturesque phrases in common use are taken from the story of Job. Here are a few: "There the wicked cease from troubling and there the weary be at rest"; "clearer than the noon-day"; "the king of terrors"; "to escape with the skin of one's teeth"; "the land of the living"; "to darken counsel"; "hitherto shalt thou come, but no further"; "hard as a piece of the nether millstone." Many more might be mentioned. You will have noticed that we habitually misquote some of them.

Some Sources of Book Titles.

Many of the effective phrases of the authorized version were adopted by its compilers from the earlier Bible translations. "Filthy lucre" is due to Tyndale; "the avenger of blood" to Coverdale.

Many of us would, I think, if suddenly questioned, assign a Scriptural origin to the title of Samuel Butler's novel, "The Way of All Flesh," but the nearest approach to it is in Jobus's farewell speech: "I am going the way of all the earth." The original of "the way of all flesh" is, I believe, unknown.

The use of pregnant literary phrases as book titles is a common device. Thackeray was well inspired when he borrowed "Vanity Fair" from the "Pilgrim's Progress." Besant's once popular "All Sorts and Conditions of Men" is from the Book of Common Prayer, and Mr. Hardy's "Far From the Madding Crowd" from Gray's Elogy.

There is a story of a millionaire who, beginning

* In a Talk from Nottingham.

the study of Shakespeare late in life, expressed much disappointment with *Hamlet*. Far from being original, the play seemed to him a mere string of popular sayings. Except for a slight confusion of cause and effect, he was right. From *Hamlet* come "stale, flat and unprofitable"; "take him for all in all"; "more in sorrow than in anger"; "the primrose path"; "more beset in the breach than in the observance"; "my prophetic soul"; "what a falling-off was there"; "to harp on"; "a taste of one's quality"; "the observed of all observers"; "to suit the action to the word"; "to hold the mirror up to nature."

Shakespeare, Scott and Milton.

All of these, drawn more from the same play, and hundreds from the other works of Shakespeare, have become what we call "household words," and the phrase "household words" itself is also Shakespearean, occurring in Henry V.'s great speech before the battle of Agincourt. Probably no writer of any nation has ever had, from the point of view of his native language, one-tenth of the influence exercised on the English language by Shakespeare.

Nor should we forget the Shakespearean debt we owe to Scott. Shakespeare was rather out of fashion in the eighteenth century. It was Scott who, by reviving many of Shakespeare's most telling phrases, such as "crown of thorns," "towering passion," "ministering angel," restored them to currency.

Shakespeare's contribution to English phraseology is, as I have already indicated, much greater than that of all other writers together, but Milton's is not inconsiderable. To Milton we owe "darkness visible"; "tears, such as angels weep"; "confusion worse confounded"; "the human face divine"; "to hide one's diminished head"; "the cricket on the hearth"; "a dim religious light"; and, by way of contrast, "the light fantastic toe."

The Nineteenth Century Poets.

The great poets of the nineteenth century were not great phrase-makers. They had not Shakespeare's opportunity of experimenting on a practically new instrument. But their contribution, if small in amount, is often of very subtle, though simple, beauty. I will mention only Wordsworth's "light that never was, on sea or land"; Coleridge's "leafy month of June"; Moore's "last rose of summer"; Keats' "magic ornaments" and "fairy lands forlorn"; Tennyson's "rift within the lute" and "touch of a vanished hand."

Scott, whom it is the practice and the error of the present generation to underestimate, was a consummate master of manly and picturesque phraseology. To him we owe "foemen worthy of one's steel"; "free lance"; "to nail the colours to the mast"; "unswept, unhonoured and unsung"; "Caledonia stern and wild"; "a sea of upturned faces"; "to heard the lion in his den"; and "Come one! come all!"

Where Mrs. Grundy Comes From.

Most of the phrases I have mentioned are associated with very great men. But a few deservedly forgotten writers have attained a kind of anonymous immortality. In 1709, John Dennis invented a new kind of stage thunder for a play of his own. The play was a failure, but the management continued Dennis's invention and were accused by him of "stealing his thunder." A few years later Colley Cibber had the impudence to adapt Shakespeare's *Richard III*. From Cibber, not from Shakespeare, come "perish that thought" and "Richard's himself again."

Probably many people have seen or read Maddison Morton's famous farce *Box and Cox*, but I doubt whether many are familiar with *Speed the Plough*, produced in 1798 by Tom Morion (his father). Yet in this forgotten play occurs the immortal phrase "What will Mrs. Grundy say?"

"This England."

By Sir William Beach Thomas.

THE first broadcast lessons ever committed to the ether," as Mr. Stohart in his preface calls these little essays, delighted many who heard them by reason of a buoyant vitality in the manner of speech. Now that they have been written down by Miss Patricia Johnson and published in book form under the title of "Our England" (Methuen, 2s.), we see that broadcasting is influencing style and language, permanently and for its good, by a second yoking of the spoken and written word. The children of the marriage are stout, simple, and forcible and unaffected beings, possessed of rare energy and gusto. Here is none of what Huxley called your "sensual caterwaulings."

The B.B.C. is a pioneer in more ways than one of the new "Jerusalem in England's green and pleasant land."

A Zealful Teacher.

It is tempting to review these twelve apostles of the new speech merely in respect of their qualities as rhetorics. Their cardinal value in the zest they inspire, and this issues at least as much from the manner as the matter. What is of importance in the person who is being educated is wanting to know; and the child wants to know if the teacher wants to know.

Patricia Johnson's secret is that she gives the impression that she, too, is on the scent, in front of her pen, it is true, but still pursuing. The teacher she most nearly resembles in some respects is that Oxford genius, Mr. Camborn, who by like methods can persuade rustic children of eleven years to write pleasing verse.

And education should begin at home, in England, with English animals, stones, weather, history, crops, and the rest. Knowledge grows best with its roots in familiar soil.

It is a nice question whether it is praise or blame to indicate certain deficiencies in the knowledge imparted in these essays. They "half reveal and half conceal"—as Tennyson says of language in general—by deliberate intention; but sometimes one wonders why from the many bits of odd information, more obvious bits are excluded. It is well not to exaggerate, but under-statement can be overdone.

In a very lively chapter called "A Few Puzzlers," compact of promptings to proper curiosity, she asks how much milk do cows give? and answers: "They have often been known to give 850 gallons." A whole herd has given an average of 1,000 gallons; and a good many 2,000 gallon cows are in the records.

The Spirit of Inquiry.

It is wrong to say that the roller is used only to break up the soil. Its use in early summer is to bring the moisture to the surface by consolidating the soil. It is very rare in the south of England for the stout to turn piebald at all; and though he can "hunt stealthily," he sometimes hunts by parading himself and stirring curiosity. Badgers are not at all rare; and both badgers and hedgehogs are vegetarian, as well as carnivorous. It is a pity to omit the squirrel from the list of our wild mammals.

But these are small details; and after all "art is the art of omission" in essentials. The book is a model of the right educational manner and point of view. A great deal of the information is curious, and almost every sentence is calculated to stir the right inquisitive spirit. It is not too much to say that the twelve chapters—which are simply, but attractively, illustrated—are calculated to create a permanent delight in observation and in country life. And this is the prime need of our generation.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss MURIEL WARNE, who will play in duets for two pianos with Miss Dorothy Folkard at London Station on Tuesday, March 2nd.



Miss NETTA WESTCOTT will broadcast in a Masterlinck play from Belfast on Thursday, March 4th.



Miss DOROTHY FOLKARD will be heard by London listeners on Tuesday, March 2nd, in pianoforte duets.



Dr. ADRIAN C. BOULT, the noted British conductor, will take part in the Birmingham programme on Tuesday, March 2nd.



Mrs. PATRICK CAMPBELL, the famous actress, whose broadcast from London will be S.B. to other Stations on Sunday, February 28th.



"POY" Mr. F. FEARONI, the popular cartoonist, is to broadcast a drawing lesson for London and other listeners on Friday, March 5th.



Mr. CLAUD BIGGS (Pianist), will play throughout the week in the 7.25 p.m. classical feature at London Station.



Mr. DAFYDD ELLIS (Tenor) will broadcast to London and other listeners on Monday, March 1st (St. David's Day).



Miss MARY DRAGFORD (Soprano), who will play at London Station on Tuesday, March 2nd.

Listeners We All Know.

The Super-Critic. By F. Morton Howard.

LOFTILY, distantly, in the manner of one fully conscious of his own immense mental superiority over his fellows, he picks up the paper and scans the radio programme for the day.

His eyebrows lift with cold disapproval as his gaze flits from item to item. He tilts his chin more and more disdainfully at the fare offered.

Manifestly, he does not approve of the programme. And there is something so portentous, so authoritative about his whole demeanour that almost one can imagine the whole directorate of the British Broadcasting Company shifting uneasily in their seats at view of his inimical expression.

He puts down the paper. He looks about him. He clears his throat with a resounding, importance-laden cough.

"How much longer, I wonder," observes this super-critic, "will the public submit to such a jumble of odds and ends and second-rate nonsense in lieu of a proper programme?"

"Oh, I don't know," you urge, rather uncomfortably, for you find his gaze resting on you and its severity somehow makes you feel quite guilty. "It isn't so bad. Plenty for everybody, anyway."

"Everybody?" he echoes, with vast scorn. "Don't you realise that, in drawing up a programme, it should never be designed to appeal to everybody?"

"Oh, well," you contend, mildly, "everybody listens, don't they? Everybody pays for a licence. Everybody—"

He raises a large flat palm to check you. For a few moments he stares at you in silence. His stare and his silence tell you that he always thought you were a crass fool, but that he never imagined you would be such an audacious fool as to attempt to argue with him.

"Catering for everybody means that it is impossible to maintain any fixed standard," he states dogmatically. "Each item in a programme must be consistent with every other one."

"But there are high-brows and low-brows—"

you venture, timidly. "High-brows! Low-brows!" he harks. "Why should they be studied? Why should a high-brow's finical, exaggerated views be isolated on the world in general? Why should a low-brow's banal, primitive taste in music be encouraged?"

"Ah, then you would study the—may I call him—the middle-brow?"

"The man who has only half-way views is never worth studying!" declares the super-critic.

"Well, then," you persist, timidly, "if you're not going to take into account the high-brow or the low-brow or the—middle-brow, whose taste are you going to consider in drawing up a wireless programme?"

"I should suit my own taste," he states. "Then I should know that I had a programme that could not be improved on."

"And your own taste is—?" you prompt, feeling rather like an interviewer.

"I am not averse from Chopin, Bach, Debussy or Schumann," he announces, pontifically.

One feels that he is really being very kind to Chopin, Bach, Debussy and Schumann.

"I don't object to modern music," he continues. "Excerpts from musical comedies, band music, that sort of thing."

You feel that there is a future for modern music, after all.

"I will admit that syncopated music, too, has its attractions for me," he goes on.

His tone is one of such angust patronage that you cannot help imagining every jazz-band in the world rising to bow gratefully to him.

"A little of everything," he says. "That is my idea of an evening's programme."

"But just now you said—" you try to remind him. Again his uplifted palm represses you.

"I object to the wireless talks," he states.

"All of them?"

"Sometimes I am interested," he concedes, a little unwillingly. "Sometimes, however, there are subjects broadcast that do not interest me."

"They interest other people," you put forward.

"I am not other people," he observes.

You have to admit the truth of that, so you merely gaze somewhat helplessly at him.

"Then, again," he remarks, "there is the news service."

"Surely you appreciate that?"

"I do not appreciate it," he returns in an how-dare-you? tone. "I can read the news in my evening paper, can't I?"

"But how about the people who live right out in the country?" you ask. "They can't get evening papers."

"They should have thought of that before they decided to live in the country," he maintains.

"Well, at any rate," you urge, "let's agree that some wonderful people

have been heard on the wireless. Paderewski, Chlapinski, Harry Lauder—" you begin to catalogue.

"That's just where the present policy of broadcasting is most erroneous!" he avers. "Who wants to hear all those big people?"

"Oh, but—" you begin to protest.

"No, it is the man as yet undiscovered by the public who should solely be encouraged to broadcast. The modest, unknown man who has studied interesting matters in the man who ought positively to be invited by the B.B.C. to address its subscribers. But do the B.B.C. trouble about him? No!" he declares, indignantly.

"They don't want to foster talent—genius! Take my own case. On three separate occasions I wrote to them offering to broadcast an address—an address on a subject that should be of interest to everybody. Everybody! And even if everybody wasn't interested, that's no reason why those who would have appreciated such an address should be overlooked and neglected."

is it? "A Reasoned Analysis of 'Casabianca,' with Some Comments and Criticisms"—that was the title of the address I offered the B.B.C. three separate times. And each time they refused it!" he goes on with increasing rancour.

"Politely, but absolutely refused it! However, they needn't think I'll offer it again! I decline to make another move to assist the B.B.C. I consider that the programmes they offer are deplorable! They have no enterprise," he affirms, hotly, "no imagination, no intelligence, no sense of proportion, no taste, no—"

But here, lest you should be unable to restrain any longer a sapient, comprehending little chuckle, you wander slowly away.



"The man who has only half-way views is never worth studying."

Points From Talks.

The First Newspaper.

GENERALLY speaking, the printed sheets of information we know as newspapers came in with the Stuarts, and began in what would now be considered an unpromising way by being devoted to sermons and King's speeches, without any attempt at news. The first such attempt was made when James I. had been on the throne sixteen years, and then only in the form of giving "News Out of Holland."—*Sir Alfred Robins.*

A Grim Test.

IN some part of the East Indies a native accused of murder was made to place his arm in a vessel of molten lead. If he was not burnt, he would receive no injury. If he was burnt, it would prove his guilt. All the officers of an English man-of-war in the harbour were present, and the gentleman who gave the anecdote to Dr. Johnson was the purser. He said he saw the man dip his arm in and spill some of the lead out of his naked palm, without taking any injury. One of the officers then put in his stick, and the end of it was charred.—*R. A. J. Walling.*

An African Way With Mothers-in-Law.

By immemorial custom, in some parts of Africa, no mother-in-law may look straight into the face of her son-in-law. Sometimes I have seen one of my black porters leave the ranks and stoop down in the bush as he recognized his mother-in-law coming along the road. As they pass, each with face averted, there has been an almost inaudible greeting. Wireless communication would solve awkward little problems of this sort.—*William J. W. Rouns.*

A Story of Michael Angelo.

NOW at this time there was a great architect called Bramante in Rome, and a wonderful painter named Raphael. Despite their own marvellous genius, they recognized in Michael Angelo a greater than themselves, and their jealousy was such that they persecuted him almost all his life. Knowing that he did not understand the technique of casting in bronze, his enemies persuaded the Pope to give him work of this character to do, hoping to make him ridiculous.

He nearly broke down in health, but he surpassed himself and succeeded in outwitting his enemies.—*Amelia De Vries.*

The Use of Death-Rate Statistics.

A DEATH rate is a scientific measurement of life. It is used every day in one form or another. It is taken as a common test of the progress of society. It is the basis of all insurance systems. It is a factor in the determining of superannuation allowances. It is a test of comparative well-being for every unit community in the world. It is a factor in innumerable statistical volumes. It is an occasion of innumerable satisfactions and dissatisfactions.—*Sir W. Leslie Mackenzie.*

Feminine Influence in France.

THE biography of Catherine de Medici, or that of her kinswoman, Marie de Medici, or that of so many other French political adventuresses, proves that the French Salic Law depriving women of the right of succession almost invariably defeated its own purpose. In a country like France where woman is often more intelligent and certainly more influential than mere man, in a country where it is the woman and not the man who rules in the home, it has again and again been demonstrated to be impossible to eliminate feminine influence from the realm of high politics.

If women could not assert themselves by legitimate means, they asserted themselves almost invariably by illegitimate means.—*Prof. Charles Sarolea.*

Programme Pieces.

A Weekly Feature Conducted by
Percy A. Scholes.

DEBUSSY'S "ROUNDELAIS OF SPRING."
(MANCHESTER, DAVENTRY AND OTHER STATIONS,
THURSDAY.)

AT the head of this orchestral piece Debussy gives the lines:—

Vive le Mai, bienvenu soit le Mai,
Avec son gonflement sauvage.
(La Maggioletta.)

Which we may freely translate:—

Long live May, welcome to May,
Flourishing her wild streamers.
(Spring Song.)

So much for the spirit of these *Rondelets* (or, to give them their original French title, *Rondes de Printemps*). As for the music itself, it is typical of Debussy—vague and reserved, but rich with delicately-woven, subtly-shaded strands. It reveals life in a different manner from its revelation in the more definite and clear-cut music of the great German classical and romantic schools. Debussy's manner of communication here, as elsewhere, is more suggestive than outspoken.

Most of the piece is made out of many little wisps of tune constantly heard against an ever-changing background, all delicately played by Woodwind, Strings and Harp. Big climaxes, with long tunes loudly declaimed, would be quite "out of the picture," so that even at the most strenuous moments, the louder Brass is absent and Percussion is restrained.

(N.B.—Debussy's *Rondelets of Spring*, or *Rondes de Printemps*, is not to be confused with his early Symphonie Suite, *Printemps*. The piece to be played this evening did not appear until 1900, and is one of three *Images* for Orchestra, which, again, are not to be confused with the two sets of *Images* for Piano; these titles almost seem to have been designed to create perplexity.)

STRAVINSKY'S "FIREWORKS."

(MANCHESTER, DAVENTRY, AND OTHER STATIONS,
THURSDAY.)

"*Fireworks*" does not represent the latest Stravinsky—nor even the later. It was written eighteen years ago and hence lies well within the field of possible enjoyment of many to whom *The Rite of Spring* ("Le Sacre du Printemps") and its successors are (as yet, or for ever?) mere surreal puzzles and distresses.

At the time Stravinsky wrote the piece, he was a pupil of Rimsky-Korsakof. Rimsky-Korsakof had a daughter, Sonia, and Sonia was engaged to be married to another of her father's pupils, Steinberg. As a contribution to the wedding festivities, Stravinsky provided fireworks—these which we are about to hear.

"*Fireworks*" is a Tone-Picture. You hear bary glissandos and see rockets. Splutter, crackle and sparkle run through the work—except, perhaps, in the middle section, which is rather quieter.

There is only one real "tune" in the piece—that when the conductor, with the shining tip of his baton, sets the brass department alight.

MOZART'S FOURTH VIOLIN CONCERTO.

(ABERDEEN, SUNDAY; Bournemouth, Friday.)

Mozart was himself a child fiddler—as well as a child harpsichordist, organist and composer. He learnt all there was in those days to know about fiddle playing and fiddle composing from his father, who was one of the greatest fiddle teachers of his time and wrote a great book on fiddle technique that long remained a standard work on its subject.

And so, being a fiddler, the young Mozart wrote much fiddle music, some of it, including this Concerto, for his own performance. He was only nineteen when he wrote this Concerto, but it was his fourth. (Its identification number in the list of his works is "K. 219." It is in the key of D.)

(Continued overleaf in column 3.)

Where Talks Are Popular.

"TWENTY-FIVE per cent. of our programme time is given to lectures and talks," declared Mr. Nils Holmberg, the programme director of the Swedish Broadcasting Company, in a recent interview; and in response to a general demand from listeners, "this branch of our activities," said Mr. Holmberg, "is now to be extended." This keenness for educational transmissions is not without its significance for us in Britain, and calls for something more than passing consideration. The time allotted by the Swedish Broadcasting Company to definitely educational transmissions is considerably in excess of the time given to lectures and talks in British programmes, which amounts to only one-sixth of the whole. Yet nobody, not even the "tired business man," if that sensitive and highly-strung modern product exists in Sweden, has raised his voice in protest. On the contrary, Swedish listeners seem to be asking for more of such talks, and the number of broadcast licences applied for in Sweden has increased nearly four times during the year.

What is the explanation of this popular enthusiasm for education in Sweden? Is it possible that there is no great newspaper in that country to tell the Swedish Broadcasting Company exactly what the public wants? Can no patriotic Swedish editor be

found to conduct a great campaign against these educational transmissions? Must Swedish listeners be given what most of them seem to enjoy very much, but which some of our British editors, estimating the intelligence of the public by the popularity of their own journals, would consider hopelessly unsuitable and "high-brow"?

But Mr. Nils Holmberg seems to have a high opinion of the intelligence of his public, and doubtless he is right. Perhaps the same view might be held about British listeners, in which case, our journalist critics would be all wrong—which hardly seems possible.

BROADCASTING THE BUDGET.

ON another page in this week's issue of *The Radio Times* will be found a striking article by Mr. J. M. Keynes, the famous Cambridge economist, on the subject of broadcasting Mr. Winston Churchill's forthcoming Budget Speech. Mr. Keynes is heartily in favour of the idea, but emphasizes the desirability of counter-balancing the Chancellor's statement with adequate criticism from the Opposition side of the House. This is, of course, a very sound suggestion which we feel sure will commend itself to all our readers. The whole question, as we have already pointed out, is open for discussion. We shall cordially welcome an expression of opinion from listeners everywhere.

A New Radio Drama Competition.

WHAT WILL HAPPEN IN THE THIRD ACT?

£110 IN PRIZES.

WE have arranged to broadcast another serial drama, and to offer a number of prizes for the most accurate forecast of what happens in the last act. This new play, by Captain Frank H. Shaw, bears the enigmatic title, *Which?* and it will be simultaneously broadcast to all stations in the evening programmes on March 1st, 3rd and 6th.

The story concerns three men and a girl who are shipwrecked on a desert island. Each of the men falls in love with the lady. The problem which listeners will be asked to solve, when they have heard the first two acts on March 1st and 3rd, is which, if any, of her suitors will the lady choose in the last act; what will be the reasons for her choice, and how the situation between them will conclude.

The third act of the play will be kept under seal in the office of *The Radio Times* until mid-day on Saturday, March 6th, when it will be opened for rehearsal by the company of players who will present it in the evening. A summary of this act, written by the Author in not more than 150 words, will also be kept in a sealed envelope in our office and will be opened in the Studio and broadcast at the end of the play. Competitors must write their solution in not more than 150 words, and that one which most nearly corresponds with the Author's summary will be awarded the prize.

The prizes will be as follows:—

1st £50.

2nd £20.

6 prizes of £5 each.

10 prizes of £1 each.

The following rules and regulations will govern the competition, and all who enter should note them carefully:—

- (1) Every solution must have attached to it a coupon taken from *The Radio Times*.
- (2) Envelopes containing solutions must be marked in the left-hand corner with the word "Which?"
- (3) The Editor of *The Radio Times*, the Author of the play, and the Dramatic Producer of the B.B.C. will act as a committee of judges, and their decision will be final. Competitors enter on this distinct understanding.
- (4) No member of the staff of the B.B.C. is eligible to enter.
- (5) Solutions must reach the office of *The Radio Times*, 2 Savoy Hill, London, W.C.2, not later than second post of the morning of Saturday, March 6th. Any solutions received after the second postal delivery that morning cannot be considered.

COUPON.

"WHAT WILL HAPPEN IN THE
THIRD ACT?"

To the Editor, *The Radio Times*,
2, Savoy Hill, London, W.C.2.

I attach herewith my solution of the problem set forth in the first two acts of "Which?" broadcast on March 1st and 3rd.

The name of the successful suitor is

Name

Address

The Children's Corner.

A Garden In a Studio.

THE Glasgow Studio is looking very much like Fairyland these days. You see, the little brown bulbs—which the Radio Circle Children planted months ago, for the sick children in hospitals—have now shot up into strong plants with big blue, pink, lilac, cream, and white blossoms, which are filling the air with their fragrance.

The Bulb-growing Competition has been a delightful one for Auntie and the Uncles to judge, and at the same time many of the Glasgow hospitals are going to be brightened considerably when consignments of these fairy-like blooms take their places in the children's wards.

Wanted: Cigarette-Cards.

For some time past, the Manchester Uncles and Aunties have been receiving parcels of cigarette-cards from children, and it has been found that these are so appreciated in the children's hospitals that any more contributions will be welcomed, as it will mean that still more sick children can be made happy.

Bournemouth's Fairy League.

It is very gratifying to note the flourishing condition of the "BBM" Fairy League and the Cot Fund. A successful concert has just been held at Southbourne in aid of the "BBM" Cot in the West Hants and Victoria Hospital, the proceeds of which amounted to over £17. New members are fast enrolling in the Fairy League, more than sixty having joined since the beginning of January.

Unexpected Places.

Children's birthdays do not seem quite so numerous at Birmingham lately, but in one or two cases presents have been found in unexpected places. It is now the fashion to find one's present at the end of a string. Sometimes, we understand, this leads to mother's Russian boots, and sometimes, by way of contrast, to the coal-scuttle. A unique situation for a present was disclosed the other day, when Uncle Edgar was requested to say the present "will be found on the parrot's ring."

Talking about parrots, reminds one of pets, and how they should be treated, and those children who have dogs, cats, rabbits, squirrels, not to mention parrots, should be sure to look out for the talks which begin on March 1st, and will be given by Captain Harold Hillier, on "Pets and How to Treat Them."

Worn Out.

The Nottingham Jazz Band is getting worn out and new instruments are being sought to replace those which have suffered at our hands so long.

Our membership continues to grow at a most gratifying rate. New Members from Derbyshire have been much in evidence lately. Our average has been about sixty a week of late.

A New Competition.

West Country radio members are looking out for particulars of the great new competition or-

ganized by the Aunts and Uncles of the Plymouth Studio. Well, here they are: In the Children's Corner, during the first week in March, various songs and melodies will be rendered, which, interpreted in prose, will represent a very interesting story. The musical items will be interspersed with words, so that young listeners may the more easily understand the theme of the story, and the listener who guesses every title correctly will be awarded a prize of five shillings.

Further details of the competition will be announced later over the microphone in the Children's Corner.

Scouts' Corner at Leeds-Bradford.

The popularity of the Scouts' Corner, which was introduced to Leeds-Bradford about a year ago, continues to increase. During the past year, the Corner has been occupied by a great variety of people. Mr. W. R. Grist has contributed several very interesting talks on birds. His great ability as an imitator has made the talks all the more valuable. Many evenings have already been arranged, and given, by different troops. One evening we even had the bagpipes with us, whilst several times the roof of the Studio has nearly been blown off with the wild blood-curdling yells of different troops.

We have also had talks on experiences of various scouts in different parts of the world, including Canada, Switzerland, and Belgium. Further attractive features are being arranged.

Good Luck, Auntie Jean!

"Very soon I shall be leaving this wonderful Children's Corner at Dundee, and oh! how I shall miss all the good fun and the many friends I have made. It will be hard to part with all you dear wee folks, but, let me whisper, I'll try to fly back occasionally to speak to you, and I'll be sure to bring a wonderful story with me."

So said Auntie Jean to the Kiddies the other day, when breaking the news of her departure to the London Station. She will be very badly missed by the Radio Circle, and especially by her Verse-Speaking Choir, which has already made a name for itself under her kind and capable direction. The charming little Plays which Auntie Jean wrote and produced from time to time, will leave a very pleasant memory, and perhaps she may write another, while in London, specially for the Dundee Radio Circle. At all events, she carries with her the sincerest of good wishes from all the Radio Members (not forgetting the Grannies). Good luck, Auntie Jean!

On the evening of Wednesday, March 10th, Miss Constance Jenkins will broadcast, from Edinburgh, a short recital on the pianoforte of Old French music, including works by such composers as Lully, Couperin and Rameau, originally written for the harpsichord.

Programme Pieces.

(Continued from the previous page.)

The Concerto is lightly scored for 2 Oboes, 2 Horns and Strings (no Trumpets and no Drums). It is in the usual three Movements.

I.

Quick. As usual with Concertos of the Haydn-Mozart period, the First Movement opens with a *Tutti* (i.e., a passage for the whole Orchestra), in which the two Main Themes are given out—the First with its opening fanfare, the Second with its gentle glide and sudden pull-up.

Next, the Soloist repeats most of what has by now been stated, but always touching it up, polishing it to greater brilliance and finish, and sometimes omitting, sometimes adding something.

So the music proceeds, very delightfully, but without anything very momentous happening.

Towards the end, the Soloist is allowed the opportunity of a *Cadenza* or free display.

II.

Moving steadily, song-like. This is practically one continuous song for the Solo Violinist. Notice the colour of the opening (typical of Mozart) where the melody begins in the lower tones of the Violin, mostly Firsts and Seconds playing three notes apart and with Oboes an octave above.

III.

The Finale is called a "RONDEAU" (or Rondo)—the form originally of a lively dance in which one tune comes round time after time.

This is a very gay little piece, which gains extra interest from the circumstance (not very common in music of this type and period) that all the chief tunes are in different rhythms from one another.

One tune is specially striking. It is played by the Soloist, while at the same time he sustains a drone on his lowest string, bagpipe fashion. The Oboe adds to the bagpipe suggestion by playing the drone note an octave higher, and the First Violins play the melody mostly six notes below. (Oboe and First Violins both sit in between the Soloist's melody and his low drone.)

GLUCK'S "ORPHEUS AND EURYDICE."

(ABERDEEN, SATURDAY.)

Gluck's *Orpheus* is probably the earliest written opera that still keeps the stage—the ordinary, more or less commercial stage, that is, for there is an earlier work (and a British one) that is still frequently heard in private and semi-public performances—Purcell's *Dido and Aeneas*. We in this country do not often hear the Gluck masterpiece (though there have been some very notable performances of it within recent times), but it is in the regular repertory of the chief Opera Houses of Europe, as well it may be, for it is full of lovely tunes. (The Lament of Orpheus, *"Che farò?"* What shall I do?" is, in itself, a melodic treasure) and has some very moving dramatic moments.

The plot of the Opera is based on one of the legends of the old Greek world. Gluck follows the legend in its usual form, but, by a happy twist, gives it a happy ending.

At the opening of the Opera, Orpheus and his friends are lamenting at the tomb of his bride, Eurydice, who has died from a serpent's sting. Amor, the god of Love, brings word to Orpheus that he may descend to the underworld, and, by his wonderful singing and harping, win her back to earth—if only he can refrain from looking on her until the return has been accomplished.

Orpheus descends, after fierce trial, prevails against the powers that reign below, and succeeds in winning the beloved matron once again. In their long journey back to earth he is over-tempted and cannot resist looking upon her, and loses her, but she is finally restored to him as a reward for his suffering.

(N.B.—Mozart's Serenade (Bournemouth, Tuesday) was described in the issue of *The Radio Times* dated January 8th. An article on Schubert (Birmingham, Sunday) was given in these columns on January 29th.)



B.B.C. SCHOOL PRIZE-GIVING CEREMONY.

Mrs. J. C. Stobart, wife of the Director of Education of the B.B.C., presenting prizes at London Station to school children from all over England. The prizes were competed for in the wireless examination held last term at the end of the daily School Transmissions.

The Broadcast Pulpit.

Moral and Spiritual Programs.

ONE of our Glasgow people who was in Canada two summers ago came across, on a Church notice-board, the following words: "It is a poor compliment to our fathers to camp where they fell." Life is a march, we have not yet reached the end, and it is a false tribute to the achievements of our fathers if we make their limit ours also. Is it the best compliment that we can pay to the scientific workers who have made broadcasting brilliantly possible to say: "We are completely satisfied, we desire nothing further"? When television is becoming a possibility, would such a decision be a wise one? It is no duty to our fathers to stop now scientific discovery and invention; it is our duty to receive thankfully every discovery which promises to advance our knowledge of God's wonderful universe and His evident purpose for the days in which we are called to live.—*The Rev. J. McNeil Fraser, Glasgow.*

The Two Things Needful.

IF you are ever to find the reality of religion, two things must happen. You must honestly from your heart try to imitate Christ, to be like Him in simplicity, kindness, courtesy, humility, and selflessness. Here is the other thing; you must never think you have explored the depths of Christianity till you have found Him as your God. Do not be satisfied with any pale shadow, any evasive sentimentalising, any philosophical explaining away, any watered down substitute for the comradeship of Christ. If you will do these two things, imitate Him as best you can and keep seeking in the hope that you may find Him, you will find Him. You may begin with following a good man; you will end with the first disciples trusting your life to Him as God.—*The Rev. Eric Southam, London.*

It's a great business, this of the Christian life. It's an affair not of words, but of deeds. It's a *business* job. Talkers must look elsewhere.—*The Rev. D. M. Jones, Bristol.*

The Quiet Heart.

THE quiet heart makes life different; it prolongs our days and heals our diseases. The German poet long ago suggested that Joy and Temperance and Repose will keep the physician outside the door. That same quiet heart enables you to pursue your journey of life with greater enjoyment. The distracted conscience, the careful mind, the distracted heart will not let the eye see the beauties of the way, or the ear enjoy the music of the road; they prevent us from finding the gladness of the friend on the roadway of life, or the help of the home companionship.

Again, the quiet heart enables us to do things and face things. The centre of the cyclone is the place of quiet at the centre of a great whirling activity, they that sit at the centre of things can best guide the activities of life. God's rest in our hearts will enable us to face more wisely and steadily the opportunities of life, so that we can make the most of our days and years.—*The Rev. G. Higgs, Dundee.*

The Message of Religion.

A MAN cannot be reasonable without being religious; religion in all its essentials, is plain, simple and reasonable. In so far as we rightly interpret the mind of God, we find that He always appeals to our reason and intelligence, in such a way as the most ignorant can understand. To be irreligious is to be unreasonable. It is to turn a deaf ear to our higher instincts, to arrest our upward development and to cut ourselves adrift from the great enrichments of life. Religion supplies something that everyone needs, and supplies it in a way that is most helpful to each individual. It has a wonderful universality and a wonderful adaptability. It is one of the great things of God, and it cannot be monopolized by any one church or creed or doctrine.—*The Rev. John Lewis, D.D., Cardiff.*

Radio by Doctor's Orders.

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain interest with brevity. The Editorial address is 2, Seven Hill, Strand, London, W.C.2.)

I AM a woman, by no means young, living alone in the country. Lately, I have been suffering from "nerves." To counteract this, my doctor ordered me a wireless set, and also saw that I got it. Now he says I shall not require his professional services again!

Hitherto, almost the only entertainment we have had during the winter evenings has been a game of cards or the evening paper. With the advent of wireless, we can choose almost any amusement we like from the excellent programmes provided. And the Sunday evening services are simply a boon to us who, in the winter, cannot tramp a mile or two in the dark to a place of worship.—*E. P. FENNEMORE, Strand, Glas.*

A Hint for Singers.

THE time has arrived when singers should cultivate with more care and attention the art of elocution. With the exception of the singers of humorous songs, the words of most of the singers who broadcast are unintelligible. When one has a view of the artist on the concert platform, things are a little better for the audience, but not much. Some may say that the words of an ordinary drawing-room song are not worth listening to. If so, why not abolish the words and give the voice free range? We listen to a violin solo without words, surely the voice is a more beautiful instrument than a violin. May I suggest that many of your artists might with profit put the headphones on when Sir Walford Davies gives one of his Talks, or perhaps take a lesson in elocution from Sir Harry Lauder?—*E. H. BELCHER, Claverdon, Warwick.*

What will all singers do as Sir Harry Lauder advised in a recent issue of *The Radio Times*, "pronounce every word you sing"? Good singers broadcast every night, but what most of them are singing about, no one knows. The Announcers are clear, and so are the speakers, so it is no fault of the transmission. In my opinion, men singers are the worst.—*"3 VALVE," Bristol.*

A Lover of Band Music.

I SHOULD like to associate myself with those listeners who are advocating more civilian band performances. Some of our North Country bands are second to none, such as Black Dyke, Wingate's Temperance, Poden's, St. Hilda's Colliery, etc., and some of us are hoping that it will be possible this year for the B.B.C. to relay the performances given at the Crystal Palace for the 1,000-Guinea Championship.

I think you should know how much the great bulk of licence-holders appreciate the efforts the B.B.C. is making on their behalf. Three programmes for a penny, and no entertainment tax! Who could beat that?—"LARRY SORTER MRS," Essex.

A Criticism of Organ Recitals.

I HAVE a three-valve set with loud speaker which is efficient in every way, and I receive all broadcast performances with the utmost clarity, except in the case of the organ recitals.

Personally, I am quite satisfied that the organ is not a successful broadcast instrument. The pedal notes do not come through effectively, and the tone when full organ is employed, is muffled; also, when the swell box is closed, the tone is lost. I think that the different recitalists have realized this, by reason of the fact that very few fugue compositions are rendered, and when they are, one is left guessing where the subject and answer have got to, to say nothing of the climax at the stretto.—*GEO. W. GAYTHORPE, Musical Director, Champness Hall, Rochdale.*

Wireless in the Hebrides.

TO Southerners, more favourably situated in many respects than we are in these northern islands of the Hebrides, I feel sure that wireless cannot be the wonderful educative and recreative attraction which it is to dwellers in latitude 60 degrees north. Those living on the mainland have many opportunities of hearing good music, etc.—opportunities which, I think, they sometimes do not fully realise or appreciate, but in this most northerly part of Britain we have no such facilities, and wireless has introduced us to a new world of educative entertainment.

Symphonies, piano, violin, and 'cello concertos, etc., are now becoming known to us through the medium of the wireless. On a recent Sunday evening we enjoyed perfect reception of the Schubert programme and listened to Murdoch's pianoforte solos, Percy Heming's vocal solos, and the Wireless Symphony Orchestra with the greatest pleasure. We have heard also, in recent months, with the utmost enjoyment, the Hallé Orchestra and Choir, Lionel Tertis, Albert Sammons, John Ireland, Beatrice Harrison, and John Coates (to mention only a few).

Such are but a few illustrations of what the B.B.C. programmes mean to us here in the far north, and to the B.B.C. we offer our best thanks.—*"ROCKFALL," Lerwick, Shetland.*

A Call for More Dancing Lessons.

DANCING lessons by wireless would be greatly appreciated by most listeners. Dancing is a pastime in which a great number of people indulge, and there can be little doubt that a series of lessons delivered at about 6 to 6.30 p.m. once a week would be much enjoyed by all dancers and would-be dancers. I followed the recent lessons in the Tango given over the wireless, and thought them beautifully clear and easy to follow, so, I know, did many other people.—*DANCEA, Wellingborough.*

From a Hospital Ward.

LET me thank the B.B.C. for the most enjoyable programmes of the last seven weeks, during which time I have been here in the Westminster Hospital. I have listened most of the time, except for just a few days after my operation, and I can truly say that wireless has been a boon to me and helped me to get well again.

There were nine of us listening the other night to *The Queen of Elizabeth*, and we all liked it very much. There was nothing for anyone to complain about. Operations are almost an everyday matter with us, and it was quite a change to hear about one over the wireless.

Other listeners here wish me to thank you also for the beautiful music you have given us; they all say it has been a great benefit to them.—*AGNES WELCH, Westminster Hospital, S.W.*

Signals from Listeners.

HERE is a suggestion which should be quite practical, though it has not yet been worked out.

At present the B.B.C. has no means of knowing what is appreciated by the majority of its listeners or what is condemned by them, for though a large number of letters may reach you, yet not one in 10,000 listeners actually sends in an opinion. Why should it not be possible to devise some means by which the B.B.C. might receive signals from listeners? These signals should register intensity. There would be a "for" and "against" register which could be switched on for ten seconds after each item. In this way you would get the majority opinion. Here is a nice little problem for your research engineers.—*W. G. PERKS, Seven Hill, Ramsey.*

Round the Stations.

[A Daily Summary of Programmes. Those stations relaying the London transmission are not included. Full details in the Programme Pages.]

SUNDAY, February 28th.

- LONDON, 3.30.**—The Modern Trio. WILLIAM PIGNONE (Violin), MANDON (Violoncello), SERIO KUTSH (Pianoforte).
6.30.—Mrs. PATRICK CAMPBELL, the famous Tragic Actress, in a Short Recital.
9.15.—ALBERT SANDLER and the GRAND HOTEL, LANTOURNE ORCHESTRA.
ABERDEEN, 4.0.—Studio Concert. TOPLESS GIBSON (Baritone), DAVID MCALLUM (Violin), and the WIRELESS ORCHESTRA.
BIRMINGHAM, 9.20.—Schubert Programme. GWYNETH HOLLIS (Soprano), and the STATION ORCHESTRA.
CARDIFF, 7.0.—Evening Service for the People from the Golden Hall, Bristol.
MANCHESTER, 3.30.—Symphony Concert. GLADYS SWEENEY (Soprano), JOSEPH SUTCLIFFE (Baritone).
9.15.—Band and Song. THE ADAMSON MILITARY BAND, ELIAS ASHCROFT (Baritone).
NEWCASTLE, 8.0.—THE NEWCASTLE CATHEDRAL QUARTET.
9.15.—THE STATION WIND QUINSET and VIVIANE CHATTERTON (Soprano).

MONDAY, March 1st.

- LONDON, 7.52.**—"Romeo and Juliet" (Act II.), performed by the BRITISH NATIONAL OPERA COMPANY.
8.20.—St. David's Day—A Programme of Traditional Welsh Music.
9.5.—THE LONDON RADIO DANCE BAND, EDDIE MORRIS (Vocalist), and JAZZ SOLOISTS.
10.30.—"Which?" A Problem Play in Three Episodes by CAPT. FRANK H. SHAW. Part I.
DAVENTRY, 7.59-10.0.—Welsh Programme from Cardiff.
ABERDEEN, 8.0.—St. David's Day Programme. GRETTA HODGE (Contralto), ALFRED J. FORBES (Tenor), and the WIRELESS ORCHESTRA.
BIRMINGHAM, 9.20.—Some Welsh Tunes. THIRMA PETERSEN (Soprano). THE WIRELESS ORCHESTRA.
9.0.—Light Music. WINIFRED MORRIS (Contralto).
BOURNEMOUTH, 8.0.—St. David's Day. GLYNDWR JONES (Baritone), NORA GREENE (Contralto), THE KILGON SINGERS.
9.0.—A Popular and Varied Programme.
CARDIFF, 8.0.—A Song of the Welsh. GLANVILLE DAVIES; THE MOUNTAIN ASH GIRLS' CHOR. Penillion—W. MORGAN EVANS. THE STATION ORCHESTRA. Conducted by WARWICK BRATHWAITE.
GLASGOW, 8.0.—The Pianoforte Sonatas of Beethoven—HERBERT A. CARRUTHERS (Pianoforte).
8.25.—A Short Welsh Programme. VIVIANE CHATTERTON (Soprano).
NEWCASTLE, 9.5.—The Novelty Trio. Margaret Glanville, Ronald Gourley, Harry East.

TUESDAY, March 2nd.

- LONDON, 8.5.**—THE WIRELESS MILITARY BAND.
8.30.—A Varied Programme.
BIRMINGHAM, 7.30.—Symphony Concert. THE CITY OF BIRMINGHAM ORCHESTRA. WILLIAM MENDON (Solo Pianoforte).
BOURNEMOUTH, 8.5.—Chamber Music. GRETTA DON (Soprano), AUSTIN DEWEY (Pianoforte), the STATION STRING ORCHESTRA.
9.0.—Jolly String Music.
BELFAST, 8.5.—Musical Comedy.
9.0.—A RECITAL OF ANCIENT HEBREW MELODIES
9.30.—JESSE MELODIES.
GLASGOW, 10.30.—Dance Music by the PLAZA BAND.

- MANCHESTER, 8.0.**—The STATION DRAMATIC COMPANY in "The Third Degree," a Play in Four Acts by Charles Klein.
NEWCASTLE, 8.5.—Opera and Ballads. ERIK STANLEY (Mezzo-Soprano), JOHN OLIVER (Baritone), and the STATION ORCHESTRA.
9.30.—ORCHESTRAL FEATURE. Symphony No. 3, "In the Forest" (Joachim Raff).

WEDNESDAY, March 3rd.

- LONDON, 8.0.**—"The Pied Piper," a new Musical Comedy by Reginald Benyon.
9.15.—Variety. R. H. DOUGLAS (Theatrical Reminiscences). YVETTE (Songs at the Piano). D. PIETRO (Mandoline Solos).
10.30.—"Which?" Second Episode of the Problem Play by CAPT. F. H. SHAW.
DAVENTRY, 8.0.—"The Joy of the Open Air." S.B. from MANCHESTER.
ABERDEEN, 9.0.—Light Vocal Entertainment by the NOVELTY TRIO. MARGARET GLANVILLE, RONALD GOURLEY, and HARRY EAST.
BIRMINGHAM, 8.0.—Popular Classics. GARY VALE (Soprano), NIGEL DALLAWAY (Solo Pianoforte), and the STATION ORCHESTRA.
BOURNEMOUTH, 8.0.—Winter Gardens Night. A PROGRAMME OF RUSSIAN MUSIC. ARTHUR JAY, DENISE DELARUE, and the BOURNEMOUTH MUNICIPAL ORCHESTRA. Conducted by Sir DAN GODFREY.
BELFAST, 8.0.—Concert with Augmented Orchestra. FRANK WEBSTER (Tenor).
CARDIFF, 8.0.—"Lady Windermere's Fan," by OSCAR WILDE. Produced by GORDON MCCONNELL.
DUNDEE, 8.0.—An Evening of Songs and Plays, including THE BARRY PLAYERS—CATHERINE CALDER (Contralto), ELOEN CUNNINGHAM (Bass-Baritone).
EDINBURGH, 8.0.—Military Band Night. THE BAND OF THE 13 16th HUSSARS and VIVIANE CHATTERTON (Soprano).
11.0.—Dance Music by the ROMANY REVELLERS.
GLASGOW, 8.0.—Orchestral Concert. MIRIAM LUTTE (Soprano) and the STATION AUGMENTED ORCHESTRA.
HULL, 8.0.—Choral Night. THE HULL GLEMMEN: HILDA EDWARDS (Solo Pianoforte), DAVID JENKINSON (Bass), ANNIE LOWE (Soprano) and FAWCETT EVANS (Entertainer).
LIVERPOOL, 8.0.—The Station Outset and HILDA ROBERTS (Soprano).
8.30.—"In the Corner," a New Radio Play by W. Huntly Adams.
9.0.—"Cello Solos by GLADYS CORLETT."
MANCHESTER, 8.0.—"The Joy of the Open Air." JOHN GOSSE (Baritone), THIRMA PETERSEN (Mezzo-Soprano) and the AUGMENTED STATION ORCHESTRA. Humorous Interludes by STANLEY STEPHEN.

- NEWCASTLE, 8.0.**—GORDON BRYAN (Pianoforte) and the STATION ORCHESTRA—Concerto for Pianoforte and Orchestra. Songs by BETTY HEMBLE (Soprano).
NOTTINGHAM, 8.0.—A Ballad Concert. DORIS STOREY (Soprano), JO LANE (Violin), RONALD CLIFF (Baritone), WILLIAM P. HASLAM (Pianoforte). Recitations by NELLIE SMITH.
PLYMOUTH, 8.0.—Moods and Fancies. LILLIAN CAMPSKILL (Soprano), PHILIP COOK (Solo Cello), HAROLD REEDS (Solo Pianoforte). Dramatic Recital by EDWIN BIRCH.
SHEFFIELD, 8.0.—An Evening of Old English Works. Songs by RIRBAK GOODACHE, ELISH HARTFIELD, LEONARD ROBERTS. Violin Solos by DIAMOND MACMURDO, GORDON JENKINSON at the Piano. Humorous Interlude by YVETTE (the Quaint Comedienne).

- STOKE, 8.0.**—The New Haden Colliery Silver Prize Band. MARY RANTLAM (Soprano), CHARLES RICE (Bass).
SWANSEA, 8.0.—"Gwyl Dewi." A Fireside Programme of Welsh Music and Literature, in honour of ST. DAVID.

THURSDAY, March 4th.

- LONDON, 7.30.**—The Hallé Orchestra, conducted by SIR HAMILTON HARTY, relayed from Manchester.
ABERDEEN, 8.0.—Half an Hour with César Franck.
9.15.—Light Entertainment. MARCIA BOURN and MARCEY DALE. THE WIRELESS ORCHESTRA.
BIRMINGHAM, 7.30.—City of Birmingham Police Band. JOAN MANWELL (Soprano), NORMAN TARRANT (Contralto).
9.0.—Song and Story. CHARLES HEDGES (Tenor). VERA ASHIE (Entertainer).
BELFAST, 8.30.—THE BELFAST RADIO PLAYERS present "The Death of Tintagiles," and at 9.40, "An Unwilling Martyr."
CARDIFF, 8.0.—"The Four Seasons."
GLASGOW, 8.0.—Variety. F. W. HODGKINSON (Cello), NORMAN WILLIAMS (Bass-Baritone). THE NOVELTY TRIO.
8.40.—Scottish Regiments, THE ROYAL SCOTS.
MANCHESTER, 7.30.—The Hallé Orchestra, conducted by SIR HAMILTON HARTY.

FRIDAY, March 5th.

- LONDON, 3.45.**—Concert by the PEOPLE'S CONCERT SOCIETY.
8.0.—The Krumpholtz Sonata—MAURICE COLE (Pianoforte), WINIFRED SMALL (Violin).
8.35.—"Poy" (The Cartoonist).
10.30.—A Violoncello Recital. JOSEPH SALMON.
ABERDEEN, 8.0.—Song Recital by NORMAN WILLIAMS (Baritone), accompanied by the WIRELESS ORCHESTRA.
9.0.—"Listening Time."
BIRMINGHAM, 8.0.—Violoncello Recital by BEATRICE EVELINE.
BOURNEMOUTH, 8.0.—Some Old Masters. THE STATION SYMPHONY ORCHESTRA, EVA KERSEY (Violin), GERTRUDE JOHNSON (Coloratura Soprano).
CARDIFF, 9.0.—"Listening Time."
GLASGOW, 8.0.—Popular Programme. THE STATION ORCHESTRA, MARCIA BOURN and MARCEY DALE, GORDON BRYAN (Pianoforte).
11.0.—THE PLAZA BAND.
MANCHESTER, 8.0.—Lancashire Talent Series. A contribution by NELSON.
NEWCASTLE, 8.0.—RIRBAK GOODACHE (Contralto).
8.0.—The Electric Sparks Concert Party.
11.0.—PERCY BUSH'S Echo Band.

SATURDAY, March 6th.

- LONDON, 8.0.**—2nd Edition of "LISTENING TIME."
9.0.—Sir Harry Lauder.
10.30.—Final Episode of "Which?"
ABERDEEN, 8.0.—"Orpheus and Eurydice," an Opera by GLUCK.
BIRMINGHAM, 8.0.—Popular Items. THE STATION ORCHESTRA, TOM OSBORNE (Bowl), EDITH JAMES (Songs at the Piano), FLORENCE CLETON (Soprano).
CARDIFF, 7.40.—A Merry Evening. THE STATION ORCHESTRA. THE FOUR NOMADS.
GLASGOW, 8.0.—The Staff celebrating the Third Anniversary of the Station.
MANCHESTER, 8.0.—A Bright Concert. THE NOVELTY TRIO.
NEWCASTLE, 8.0.—GARY VALE (Soprano), MARCIA BOURN and MARCEY DALE (Entertainers), NORMAN WILLIAMS (Baritone).

2LO
365M.

LONDON PROGRAMMES.

Week Beginning
February 28th.

The Reproduction of
these Copyright Pro-
grammes is strictly
reserved

SUNDAY, Feb. 28th.

- 3.30. **The Modern Trio**
WILLIAM PRINROSE (Violin),
MAUCCI (Violoncello),
SERGE KRISH (Pianoforte).
Jazz in F Minor (Movements 2
and 3).
"OCEANIC BASS T"
"One Morning Very Early"
"The Lass with the Delicate Air"
JOSEPH PARKINSON
"Morning Hymn" Henschel
"Maupia Saluting the Colours"
..... Chas. Wood
- 4.20 (approx.). **THE TRIO**
"The Lomonderry Air"
Scherzo from Trio in A Major
(The Trio were at the
1000 Dollar Prize last year
in U.S.A.)
- Mrs. PATRICK CAMPBELL,**
the Famous Tragic Actress.
In a Short Recital,
including
"The High Tide on the Coast of
....."
- 5.0. **THE TRIO**
"The Lomonderry Air"
.....
- 6.0. **BARKING PARISH CHURCH**
Organ Recital
by
FREDERICK J. TARRIS
Grand Chorus in B Flat Dubois
Choral Prelude on "Rockingham"
..... Parry
- 8.15. **Studio Service.**
Hymn, "Ye Holy Angels Bright"
(A. and M., No. 648).
Duo Hymn
A God so Loved the
World" (Stainer)
Address by the Ven. F. B.
MACALITT, D.D., Archbishop
of
H Father,
Mercy (A. and M., No. 586)
- 9.45. **Organ Recital**
.....
Improvising
Prelude in D Stainer
8.55.—The Week's Good Cause. Ap-
peal on behalf of Barking Church
Restoration Fund.
- 9.0. **WEATHER FORECAST AND
GENERAL NEWS BULLETIN**
Local News.
- 9.15. **ALBERT SANDLER**
and
The Grand Hotel,
Eastbourne, Orchestra.
Relayed from
The Grand Hotel, Eastbourne
THE ORCHESTRA.
Four Indian Love Lyrics
A Woodford-Pruden
(By Request.)

FAITH FLEMING

- 10.0. **THE ORCHESTRA**
"The Lass with the Delicate Air"
ALBERT SANDLER
Solo Violin
"Maria" Back to
WITH FLEMING
"Praise Ye the Lord"
.....
THE ORCHESTRA
Second Movement from Violin
Concerto Mendels
(Solo Violin,
ALBERT SANDLER)
WITH FLEMING
Abide With Me Loder
10.30. Close down.

MONDAY, Mar. 1st.

- 1.0 2.0. **THE SUNDAY**
"Recital relayed from St
Michael's, Cornhill Organist,
HAROLD E. DABKE, Mas.
Dir."
Transcription to Schools, Mr
E. KAY ROBINSON "British
Wild Animals: The Squirrel
and the Lizard"
4.0. **THE SUNDAY**
"Superstitions and Premonitions"
by Dorothy Greas
- 4.15. **Dance Music.**
E. PIETRO with JOAN RAYE
and his Italian Orchestra, re-
layed from the New Palace
Restaurant
- 5.15. **FOR THE CHILDREN** Songs
and Piano Solos. "Humperdinck
in Mischief" (M. Brumwood),
"The Storming of the Castle,"
adapted from "Ivanhoe," told
by Uncle Rex
- Dance Music.**
ALEX FRIER'S ORCHESTRA
from the Radio Theatre.
- 7.0. **TIME SIGNAL FROM BID BEN**
WEATHER FORECAST AND 1ST
GENERAL NEWS BULLETIN
Mr. DESMOND MACALINTY
Literary Criticism
- 7.15. **Back,**
The Well-tempered Clav
and
(The Famous "48" Preludes and
Figures)
Played by
CLAUDE BILLES
(In this Series, Mr. Biggs carries
on from the point he reached
on January 28th, 1926.)
- Preludes and Fugues from Book I,
Nos. 18, 19, 20
- 7.40. **Typical Talk.**
Act II. of the Opera
"ROMEO AND JULIET"
(Gounod)
Performed by the
ROYAL NATIONAL OPERA
COMPANY
Relayed from Manchester
- 8.0. **ST. DAVID'S DAY**
A Programme of
Traditional Welsh Music
Introductory remarks by Dr.
LEIGH HENRY
Performed by
N. THOMAS (Soprano)
and E. EVANS (Contralto).
LAWYDD ELLIS (Tenor)

WATSON WATSONS (Barrister)
MEGAN GLANTOWE (Harp,
And a
SMALL STRINGED
ORCHESTRA
with Woodwind.

0.5. THE LONDON RADIO DANCE BAND.

- Directed by
SIDNEY FIRMAN,
EDDIE MORRIS
and
ELsie CARLISLE
in a few Songs
- 10.0.—**TIME SIGNAL FROM GREEN-
WICH, WEATHER FORECAST AND
GENERAL NEWS BULLETIN**
The Human Factor in In-
dustry: A Discussion on "In-
telligence Measurable"
Arranged by Dr. C. S. Myers,
under the auspices of the
National Institute of Industrial
Psychology
Local News.

10.30. "WHICH?"

- A Radio Mystery Play
in three Acts.**
By FRANK H. SHAW
Presented by R. E. JEFFREY
What Will Happen in the Third
Act?
£ 10 in Prizes
See page 459 for full details
A T T
On Board the s.s. *Aeneas*, 11.15
Act, three men and a woman
are thrown into a boat
which is fired at by a variety of
the "eternal triangle."
Characters
(In the order of their speaking,
The Captain, JAMES HUGHES
A Passenger
LAWRENCE GOWDY
An Officer, HARRY SCOWBIE
Nightingale, HENRY OSCAR
Alfred, ILY IN AN IN
Lance, VICTOR L. H. AN
Fursday, GEORGE BEALBY
The ship has just torn out her
bottom plating through a
collision with a derelict, and is
sinking
- 11.0.—Close down.

TUESDAY, Mar. 2nd.

- 1.0 2.0. **Time Signs** from Greenwich.
Lunchtime Music from the
Holborn Restaurant
- 3.15.—Transcription to Schools, Mr
GEOFFREY SHAW, "Ele-
mentary Music"
- 4.0.—**Time Signal from Greenwich.**
"Concentration in the World"
by Muriel Winch
4.15-7.0
**At The Ideal Home Exhibition,
Olympia.**
MAVIS BENNETT (Soprano).
THE RADIO QUARTET
5.15. **FOR THE CHILDREN**
Mirth and Melody by Lady
of N
Treasure," by E. de Breton
Martin
- Dance Music.**
0.0. **THE LONDON RADIO DANCE
BAND.**
Directed by SIDNEY FIRMAN
- 7.0. **TIME SIGNAL FROM BID BEN**
WEATHER FORECAST AND 1ST
GENERAL NEWS BULLETIN
Typical Talk

- The Famous "48" Preludes and
Figures.
Played by
CLAUDE BILLES
- Preludes and Fugues from Book I,
Nos. 21, 22, 23.
- 7.40. **French Talk** by M. STEPHAN,
"Mlle. Perle et Autres Contes"
- 8.0. **My Window,"** by
LEMON
- 8.5. **THE WIRELESS MILITARY
BAND**
Conducted by DAN GODFREY
"Nightingale"
"Sorrento" Seres
"Tarantella di Belphegor"
..... Rock Albers
- 8.50. **DOROTHY FOLKARD and
MURIEL WARNE**
(Duets for Two Pianos).
Concerto in C Minor Luch
"A Fanny Fellow" Michael Hunt
"The Fields are Full"
..... Armstrong Gibbs
"Two Frogs" Dorothy Howell
DOROTHY FOLKARD and
M. R. EL WARNE.
"The Bee's Wedding"
..... Mendelssohn
(Arranged for Two Pianofortes
by F. Gordon
..... Melton-Gueroult
- "Just a Taste."
A Revue by
THE LONDON RADIO REVUE
COMPANY
Under the Direction of
JAMES LESTER
THE BAND.
Section, "Reminiscences of the
Foundation" Chabers
- 9.00. **The Famous Lyric**
of
FREDERIC E. WEATHERLY.
DAN JONES (Tenor).
"Star of Bethlehem"
"Parted" Tim
NELLIE WALKER
"Danny Boy" Weatherly
"Gloria of the Sea" Sanderson
- STUART ROBERTSON (Piano)
"The Armory of John"
"Friend o' Mine"
"Sergeant of the Line"
..... W. H. Square
- 10.0. **TIME SIGNAL FROM GREEN-
WICH, WEATHER FORECAST AND
2ND GENERAL NEWS BULLETIN**
Mr. MURPHY SHAW
Music and the Ordinary
Listener—Filling Up the
Gaps"
Local News.
- 10.30. **DANCE MUSIC.**
JACK PAYNE'S HOTEL ORCHE-
STRA
DANCE BAND from The Hotel
(Relayed)
- 11.0. Close down.

WEDNESDAY, Mar. 3rd.

- 1.0 2.0. **Time Signs** from Greenwich.
Lunchtime Music from the
Holborn Restaurant
- 3.15.—Transcription to Schools, Mr
GEOFFREY SHAW, "Ele-
mentary Music"
- 4.0.—**Time Signal from Greenwich.**
"Concentration in the World"
by Muriel Winch
4.15-7.0
**At The Ideal Home Exhibition,
Olympia.**
MAVIS BENNETT (Soprano).
THE RADIO QUARTET
5.15. **FOR THE CHILDREN**
Mirth and Melody by Lady
of N
Treasure," by E. de Breton
Martin
- Dance Music.**
0.0. **THE LONDON RADIO DANCE
BAND.**
Directed by SIDNEY FIRMAN
- 7.0. **TIME SIGNAL FROM BID BEN**
WEATHER FORECAST AND 1ST
GENERAL NEWS BULLETIN
Typical Talk

(Continued on the next page)

7.10
365 M.

LONDON PROGRAMMES.

(Continued from the previous page.)

Week Beginning
February 28th

3.15.—Transmission to Seaside:
Mr. J. C. Stobur and Miss
Mary Somers. Heroes of
Wagley's Amyas.

4.0.—Time Signal from Greenwich.
From the Ideal Home Exhibition,
Olympia.
JACK HYLTON AND HIS
BAND
(By courtesy of His Master's
Voice Gramophone Co.)

4.30.—Overture by A. Bonnet
Local News

5.0.—Time Signal from the CAPE
TOL THEATRE, Haymarket.
5.15.—FOR THE CHILDREN
Henry Hesherman and the
Great Deep Well (Once
more, Mr. Hesherman singing
H. Mortimer Patton).

5.30.—Dance Music.
ALEX FRYER'S ORCHESTRA
from the Radio Theatre.

5.53.—The Week's Work in the
Garden by the Royal Horti-
cultural Society.

7.0.—TIME SIGNAL FROM BIG BEN
WEATHER FORECAST AND 1st
GENERAL NEWS BULLETIN
by J. J. ATEN, M.A.
"Triumph of Bad Luck" The
"Triumph of Use," S. B. from
S. B.

8.0.—Bach.
(The Famous "48" Preludes and
Fugues.)
Played by
CLAUD BIGG.

Preludes and Fugues from Book 1
No. 24.
Came from Handel, S. B., No. 24.
by C. J. UNWIN. "Spring
Garden." Local News.

8.0.—"THE PIED PIPER."
(First Broadcast Performance)
Music by
REGINALD BENYON
Libretto and Lyrics by
Margery R. Lawrence.
Orchestrated by Alfred C. Toone
(A Condensed Version, arranged
for Broadcasting.)

9.0.—Anna Van der Donk, the Lord
Mayor's Daughter, aged 15.
GLADYS MARLOE
Hans, Vrow Leona's Son, a Young
Woodcutter, aged 10.
HUBERT CARTER
My best Julia Van der Donk,
Lord Mayor of Hamelin Town.
ROBERT CRIVELL
Vrow Leona, Hans' Mother, a
Poor Widow.

10.0.—LADYS PALMER.
The Pied Piper.
HARVEY BRABAN
Councillors, Burgers, House
wives, Children, etc.
THE WIRELESS ORCHESTRA
and
THE WIRELESS CHORUS.
Conducted by
DAN GODFREY.

VARIETY
R. H. DOUGLAS
(Theatrical Reminiscences).

11.0.—V. T. F.
(Songs at the Piano).

12.0.—D. H. PRO.
(Music on Solos).

10.0.—TIME SIGNAL FROM BIG BEN
WEATHER FORECAST AND 2ND
GENERAL NEWS BULLETIN
by J. J. ATEN, M.A.

10.0.—Debate with Famous Authors.
A Debate between Mr. RALPH
STRAUSS and Mrs. RAILLIE
KEYNOLDS. "Monsters in
Modern Fiction."
Local News.

"WHICH?"
A Radio Mystery Play
in Three Acts
Written by
FRANK H. SHAW
Presented by
R. E. JEFFREY
What will happen in the 3rd Act?
£110 in Prizes
See page 439 for full details.
ACT II.

In this Act, the crucial point is
reached. Will the woman choose? What will
happen when she does choose?
Your solution must be sent in
before the 1st of March.
Details of latest date are given
on page 439.

11.0.—Close down.

THURSDAY, Mar. 4th.

10.20.—Time Signal from Greenwich.
The Week's Concert of
Gramophone Records.

3.15.—Transmission to Seaside: Mrs.
H. A. L. Fisher. "Pictures of
English History: The End of
the Old World and the Dawn
of the New."

4.0.—Time Signal from Greenwich.
A Woman in the Woods—
Crocodiles, by Mary Corbould.

4.15.—FRUSTRATED TEA TIME.
Local News.

5.15.—FOR THE CHILDREN
Songs with Choruses by 1st
Castling, Radio Girls,
and News. "Zoo Lancers,"
by L. M. of the Daily Mail.

Dance Music.
8.0.—THE LONDON RADIO
DANCE BAND
Directed by
SIDNEY FIRMAN.

8.15.—Boy Scouts Camp Fire, by the
Cambridge School Troop (4th
South Chryson).

8.35.—Market Prices for Farmers.

8.40.—Rural Association Talk.

7.0.—TIME SIGNAL FROM BIG BEN
WEATHER FORECAST AND 1st
GENERAL NEWS BULLETIN
Women's Opportunities Over-
seas, by Dame MERIEL TAL-
BOT, D.B.E.

7.30.—Conducted by
Sir Hamlyn Marty
Relayed from the
Free Trade Hall, Manchester
Overture to "The Fireworks
Music" by Sir Edward Elgar
Symphony No. 3, in F, by
Brahms.
Reading of
"The Shepherd's Song"
by HAROLD KING.
"A Shepherd Dialogue" by
"When I Was In Love"
"Folk Song," Lord Brook.
"Forget Not Yet"
Sir Thomas Wright.

FORMICHI (Bartoloni)
THE ORCHESTRA
Rondeau de Printemps "Debussy"
Fantasia, "Fireworks"
FORMICHI
THE ORCHESTRA
Overture "Fauré" "Bartoloni"

9.45.—LIGHT FEATURE.
BILL, TOM, DICK
and
HARRY.
Songs by the members
at the Piano.

10.0.—THE STATIONER'S RECORD
WEATHER FORECAST AND 2ND
GENERAL NEWS BULLETIN
Topics Talk.
Local News.

11.00.—DANCE MUSIC.
SAVOY ORCHESTRA, SAVOY
HAWAIIAN BAND.
and
SAVOY TANGO BAND.
12.0.—Close down.

FRIDAY, Mar. 5th.

1.0.20.—Time Signal from Greenwich.
Music played during Luncheon
at the Hotel Metropole.

3.5.—by the
PEOPLE'S CONCERT
Part I.

4.0.—THE KINSEY QUARTET
Quartet for Strings in E Flat
Op. 12, No. 1, by Mendelssohn.
Songs by the Audience.
Part II.

4.0.—H. QUARTET
Variations from Quartet in G
Op. 15, by Beethoven.
4.45.—MARY WINTER (Soprano),
MRS. SILVA (Pianoforte).
5.0.—FOR THE CHILDREN
Dance Music by JACK
PAIN, and J. CECIL.
Night's Revue, by the
Local News.

6.0.—From the Ideal Home Exhibition,
Olympia.
Violin Recital by
MOLLY MENON.
(By courtesy of His Master's
Voice Gramophone Co.)

6.30.—Musical Interlude.
6.40.—Mr. ROBERT ASHWORTH
How to Read a Prospectus.
A Little Advice for "Mr. Every-
body."

6.55.—A Summary of the Wireless
Papers for the Week.

7.0.—TIME SIGNAL FROM BIG BEN
WEATHER FORECAST AND 1st
GENERAL NEWS BULLETIN
Mr. PERCY SCHOLLES, The
BBC Music Centre, 5, 6, 7, 8,
London.

Back.
(The Famous "48" Preludes and
Fugues.)
Played by
CLAUD BIGG.
Preludes and Fugues, Book 2
Nos. 1 and 2.

7.40.—A Film in the Making.
A Broadcast from the Cinema
Stations during the production
of

"Whirlpool."
Accompanied by
FAY COMPTON
JOHN STUART.

8.0.—The Kreuzer Sonata
Beethoven.
Played by
MAURICE COLE.
WINTERED SMALL
Victrola.

8.4.—"POY,"
Cartoonist of the London
Evening News,
will give
A DRAWING LESSON.

The Wireless Orchestra.
Conducted by
DAN GODFREY.
St. George's, Knock Knock.

Intermission, "Sanctuary of the
Heart" by the
Folk Poets. "In the Camp of the
Ancient Britons" by the
Folk Poets.

9.25.—Muriel George and Ernest Butcher
OLD SONG DUETS.

10.0.—GENERAL NEWS BULLETIN
Ministry of Health Talk by Sir
JOHN BLAND-SUTTON, Bt.
H. C. B. P. C. S. "What
Science Owe to Glass."
Local News.

10.30.—Joseph Salmon
VIOLONCELLO RECITAL.
Adagio, by Nardini, 1722-1793
Works of Old Masters Harmonized
by JOSEPH SALMON.
Adelaide, by Ariotti, 1692-1770
Aria Affettuosa
by Nardini, 1694-1740.

Allegro canonic
by Nardini, 1694-1740.
Andante Cantabile
by Nardini, 1694-1740.
Cadenza
by Nardini, 1694-1740.
Andante
by Nardini, 1694-1740.
Valse
by Nardini, 1694-1740.

11.0.—FIRMEN'S ART
TON HOTEL DANCE.
CHESTEA from the Court
Hotel.

11.30.—JACK HYLTON'S
RETTNER'S DANCE BAND
from the Radio Theatre.

12.0.—Close down.

SATURDAY, Mar. 6th.

1.0.—Time Signal from Greenwich.
4.0.—Time Signal from Greenwich.
Came from the
by Mademoiselle de Wal-

(Continued on the next page.)

2LO
365 M.

LONDON PROGRAMMES.

(Continued from the previous page.)

4.15-7.0.
From the Ideal Home Exhibition,
Olympia.FOR THE FUTURE. See
the new Radio Quarter
"Throne" (High Chair) and
The Old Town of Ludd with
New Halls—a few more
exhibitions.

ALICE McDERMOT

Sings at the Piano.

ALAN TURNER (Baritone)

JOHN JENNY

7.0 The new Radio Quarter
W. R. R. Forecast and the
GENERAL NEWS BULLETIN
Com. the Hon. J. M. KIL
WORTHY, M.P. (Naval Re-
sponsible)

Back.

(The Famous) A. R. R. R.

and Famous.

Played by

CLAUDE BLOCH

Recorded and Played, Book 2

7.10 Talk by the Radio Society of

Great Britain

The New Radio

The New Radio

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9.0. HIR HARRY LAUDER.

10.0. TIME SIGNAL FROM GARDENWICK,
WEATHER FORECAST and 2ND
GENERAL NEWS BULLETIN
Mr G. WAGSTAFFE SIMMONDS,
Foot and Humour.

Local News.

11.20 Third and Final Episode of

"WHICH?"

A Radio Mystery Play

In Three Acts

Written by

FRANK H. SHAW.

Presented by

R. E. J. J. J.

What will happen in the Time

1.10 in Prizes

See page 439 for full details

ACT III

This will tell you the outcome
of the situation, and you will
know whether the possibility of
winning a prize is yours.

1.10 DANCE MUSIC

SAVOY OR. OR. OR.

SAVOY HAVANA BAND.

SAVOY TANGO BAND.

1.10. Close-down

LONDON NEWS.

Sunday afternoon, Feb. 28th.

This afternoon the programme will be
devoted to Chamber Music of a light,
careful nature, a Song Cycle and
reading by Mrs. Patrick Campbell.
The famous actress who has created
leading parts in many plays in England,
on the Continent and in America.
She appeared in many of the first
productions of plays by Bernard Shaw
and Sir Arthur Pinero, and was the
first to play Mrs. T. in *The
Man of Mode* and the
original *Elizabeth* in *Shaw's
Pygmalion*.Chamber Music will be provided by
The Modern Trio, which has
already broadcast with great success
from this Station. The violinist,
M. Melzak, has had to leave the com-
bination, and his place has been taken
by Mr. William Primrose, the young
British violinist, who has won forhimself considerable reputation in the
past few years.The programme to be given includes
the third and fourth movements from
Dvorak's Trio in F Minor, a melodious
well-constructed piece of work, and
a short piece of the "London
derry Air" the Trio in D Minor by
Arnsky, one of the most brilliant and
enjoyable Trios ever written, and
Schubert from Waldb. Warner's Trio
in A Major which won the Gold
1,000-dollar prize in the
United States.Monday, March 1st. 8.20 p.m.—In
honour of the fact that
this is St. David's Day, a Welsh
programme will be broadcast from
London Station. It is divided into
two sections, the first of traditional
Welsh music and the second of works
by national Welsh composers of to-day.
The artists taking part are Miss Megan
Thomas (soprano), Miss Irene Evans
(alto), Mr. David Jones (baritone),
tenor who will be accompanied by
a work at the Wembley Exhibition
(last year). Mr. Watryn Watryn (har-
pist), and Miss Megan Glanville
(harpist). A small String Orchestra
will play some of the
modern work.The programme from 8.5 to 10 p.m.
will consist of symphonic orchestral
pieces played by the London Radio
Orchestra conducted by Mr. S.
Fleming. Mr. Ralph Morris, who
is such a mainstay in the per-
formances of *Radio Reliance*, the first
Radio Revue, will sing several vocal
pieces.

A Problem Play.

At 10.30 p.m. the first episode of a
problem play, entitled *Which?* written
by Captain Frank H. Shaw. The
story is due to the great public interest
shown in the car accident of this
description, when a mystery play was
broadcast bringing on a murder.
The two later episodes of this play will
be given on Wednesday at 10.30 and
on Saturday at the same time. Prizes
to the value of £110 will be offered
under conditions which are indicated
in *The Radio Times*.

Wednesday, March 3rd.—8.0-9.15

Week Beginning
February 28thp.m. *The Pied Piper* is a new me-
lo-drama, of which the libretto and
lyrics have been written by Mr.
Marjorie Lawrence, on the foundation
of Robert Browning's famous poem
"The Pied Piper of Hamelin," and
the music by Reginald Benyon. For
the broadcast to-night, a specially
condensed version has been prepared.
The orchestral arrangement has been
done by Mr. Alfred C. Toome, music
director of the King's Theatre, Han-
mer Smith. At 8.15-10.0, a short pro-
gramme of Variety, including im-
provisations by Mr. Ronald Courley,
a firm favourite with listeners, and
other real reminiscences by Mr.
R. H. Douglas, who for many years
has been intimately connected with
London theatres.Friday, March 5th.—8.0-9.15 p.m.
Mr. Maurice Cole will
with Miss Winifred Susan in Be-
haviour's famous *Kreutzer Sonata*, the
best known of all violin sonatas.
Listeners will remember the ingenious
variations in the slow movement
and the irresistible rigour of the
last movement, which caused it some-
times to be referred to as "the
galloping horse."At 9.35 p.m., a second drawing
lesson will be given to wireless listeners.
The first, it will be remembered, was
given by Mr. Heath Robinson, and
proved largely popular. It is expected
that the second lesson will have wide
appeal. It is to be given by "Peggy,"
the cartoonist, who probably makes
more people laugh in a year than
anyone, except perhaps, Charlie Chaplin.A series of broadcasts from Mr.
Cole will be given on Saturday
at 8.0-9.15 p.m. His name is a house-
hold word, and his music is a
"giddy" personality. He is known
for his length and breadth of
knowledge. It is to say that it is
a very good thing to have a
series of broadcasts from Mr. Cole.He has followed up his
phenomenal music hall success by
singing himself on his first appearance
before the microphone a radio genius
with an ideal broadcasting personality
and technique.

DAVENTRY PROGRAMMES.

Week Beginning
February 28th.5XX
1,600 M.

SUNDAY, February 28th.

10.30 a.m.—Time Signal and Weather

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DANCE MUSIC.

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TUESDAY, March 2nd.

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WEDNESDAY, March 3rd.

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51T
479M.

BIRMINGHAM PROGRAMMES.

(Continued from the previous page.)

Week Beginning
February 28th.

SATURDAY, Mar. 6th.

- 3.15.—Concert
(Arranged by Mrs. L. Webb.)
4.15.—Afternoon Topics. The Rev.
J. Huweli (of the Natural History and Philo-
sophical Society). Travel Talk.
The Crime Writers' Society at
Walsley. (Mrs. L. Webb.)
5.15.—FOR THE CHILDREN
6.15.—PROGRAMME S.B. from London
Conductor, PAUL RAMMEL
March, "Lorraine"
Valse, "You Forget to Remember"
Overture, "The Merchant of Venice"
7.15.—PROGRAMME S.B. from London
Mr. R. G. NEWTH, M.S.
A.R.C.S. (of the Birmingham
Natural History and Philo-
sophical Society). "The Infancy
of Marine Animals."

POPULAR ITEMS.

- THE STATION ORCHESTRA
Overture, "Chal. Rognano"
Selection, "No. No. Nacelle"
8.15.—TOM OSBORNE
"My Old Shako"
"Chorus, Gentlemen"
9.15.—EDITH JAMES
(Songs at the Piano)
"Mahons of Men"
"Waiting For Something to
Happen"
10.15.—THE ORCHESTRA
Dance Suite, "Three Dances from
"Holla, America"

- Programme S.B. from London
Valse des Adorations. Danse
Barbar.
FLORENCE H. TON
Soprano
"Here's April"
Wunder in Garden of
10.15.—TOM OSBORNE
The Window
11.15.—THE ORCHESTRA
Valse, "The Rebel Maid"
L. Erneste, "Sicilietta"
12.15.—EDITH JAMES
Alphabetical Dialect "Henry"
FLORENCE CLETON
To Sing Awhilo "Drummond"
"Moon Song"
1.15.—THE ORCHESTRA
Suite, "Ballet Russe"
2.15.—PROGRAMME S.B. from London
3.15.—Close down

BIRMINGHAM'S Studio does not
into use on Sunday until the
early broadcasts, which
are conducted by the
Venerable F. B. MacNutt, D.D.,
being relayed from London. But
there is no doubt about the
value of the Studio concert, which
follows the religious service, since it
is given over entirely to Schubert, and
there are few composers who have
of both high brow and low brow. His
extraordinary versatility, the charm
of delightful lyric expressed in ever
greater music, and the feeling of his
faded romance in a musical play have
made Schubert a vivid figure in the
public consciousness.

It would be difficult to compile a list
of his whole output, but it is
known that his whole output has been
among the riches that exist which
are selected at intervals.
Overture in Italian Style (which
shows popularity and hold upon
the Vienna theatre, for so long pre-
vented Schubert from making the
hearing he deserved his "Unfinished
Symphony" (No. 8 in B Minor) and
"Wanderer Musical", the latter arranged
for strings only.

day, beginning at 7.30, is one of the
most important of the week being
a Symphony Concert of the City
at the Town Hall by Dr. Arthur
C. Boult. In addition to the
trials as Mr. William March, the
solo pianist. An outstanding item of
the programme is "The Bartered
Bride" Overture by Strauss, a
position seldom heard, but a work
which justifies the name made for its
composer, that he is one of the fine
exponents of the national music of
Austria. His countrymen have
referred him as "the Czechish Be-
ethoven".
Another addition of note is the
Dance Suite by Beethoven, per-
formed for the first time in Birming-
ham, while in the first half of the
programme there is also the Piano
concerto No. 3 in C Minor by
Beethoven, played by Mr. Murdoch
and the orchestra.

Young Musicians.

Every day afternoon is made notable
by the presence of another of the most
valuable of children's concerts, during which the
young musicians and singers of the
Midlands make their debut before the
microphone. During the long period

the Birmingham pro-
grammes, it is curious that in the
Studio the young artists are
not so numerous as in that
of the other stations. The case of
the Birmingham Studio is far
affected by what have been called
the "nervous" cases of the
young artists, which are
very invariably broadcast with
the same business as they give
their performances in their own music.
How valuable the experience
is magnified by these
cases, was revealed by the
concert which was in-loud in the
Studio, in which the
young artists provided
an attractive and
valuable for the evening broadcast
from the Studio.
over a series of
which in the future, as in the past, to
discover many new and promising
artists.

The New Studio.

Further to the
Studio on the
new Studio, have
been several cases and
there have been one or two complaints
of the outcome of the temporary
use of the main Studio for talk-
ing, the smaller Studio has
been prepared and an
attempted to the fact that
after experience gained at the
New Street Studio, over the
studio, which their voices become in
and in the greater spaciousness of
the Broad Street Studio. The
degree of echo tends to make the voice
certain instances somewhat muffled.
With the greater use of the small
Studio for talks it is, however, highly
probable that this defect will be
apparent.

6ST
306 M.

STOKE PROGRAMMES.

Week Beginning
February 28th.

- SUNDAY, February 28th.
7.30.—30.15.—London.
8.0.—10.30.—London.
MONDAY, March 1st
4.0.—The Capital Theatre Orchestra
5.0.—FOR THE CHILDREN
5.40.—Children's Letters
5.45.—For the "Teens"
6.0.—Light Music
6.15.—PROGRAMME S.B. from London
6.40.—Boys' Brigade Band
7.0.—10.30.—London.
TUESDAY, March 2nd.
12.30.—1.15.—London.
3.30.—Afternoon Topics. Bishop
Lovelace by Mr. T. Stamer
4.0.—FOR THE CHILDREN
4.40.—Children's Letters
5.0.—Light Music
5.15.—An Appeal on behalf of the
Friendly Society by
Miss M. E. Blawiehl
6.30.—12.0.—PROGRAMME S.B. from
London.
WEDNESDAY, March 3rd.
4.0.—The Capital Theatre Orchestra
5.0.—FOR THE CHILDREN
5.40.—Children's Letters

- 5.45.—For the "Teens"
6.0.—Station Topics
6.15.—Light Music
6.30.—PROGRAMME S.B. from London
7.40.—The Materials We Wear
Cotton by Mr. A. J. HALL,
B.Sc. F.I.C.
8.1.—Local Programme.
THE NEW HARP
GILBERT SILVER
BAND
9.15.—Unity
10.15.—The
11.15.—Mary Bartlam
Soprano
Sing Sweet Bird
The Market "Molly Carey"
Down in the Forest
London Rhapsody
THE BAND
Franks a Solo (Selected)
(Soloist, J. T. NORCLIFF)
Beulah
"Melancholy Gains"
"CHARLES RICE (Bass)
When Song Is Sweet"
"My A. Folk"
"The Light"
12.15.—Mary Bartlam
Mimic Song ("La Boheme")
The Dancing Lesson

- THE BAY
"Chorus Sans Parole"
Hem to Mar
HARLES LITE
The Mighty Sea
The Angels
The Setting Sun
Drake Goes West
10.15.—PROGRAMME S.B. from Lon-
don

THURSDAY March 4th.

- 12.30.—30.15.—London.
3.30.—Afternoon Topics. Malaya
As Seen By a Danish
By Mr. Gordon Taylor
1st—Amos Park
4.0.—The Capital Theatre Orchestra
5.0.—FOR THE CHILDREN
5.40.—Children's Letters
5.45.—For the "Teens"
6.0.—Light Music
6.15.—Boy Scouts Band
6.30.—PROGRAMME S.B. from London
7.40.—"How Science Helps Every-
day Life" by Mr. A. J.
PRIESTMAN
8.0.—12.0.—PROGRAMME S.B. from Lon-
don

- FRIDAY, March 5th
7.30.—Transmission of Schools
"ography" by the Rev.
J. G. Handley
4.0.—Studio Concert
5.0.—FOR THE CHILDREN
5.40.—Children's Letters
6.0.—Light Music
6.15.—Opera-tta
6.30.—"The Circle of Love"
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553 M.

SUNDAY, Feb. 28th.

3.30-4.30 Programmes from London.

7.0-8.10. Sunday Evening Service.

Relayed from
The Colston Hall, Bristol
Organ: Ffale, Symphony No. 1
Hymn No. 38, "Sing We the King."
Hymn No. 270, "When the Trumpet of the Lord"
Organ: Introduction to Act III
Hymn No. 99, "Lord of the Evening Harvest"
Prayers.
Solo by GRACE HORSLEY
"Abide With Me"
Bible Reading
Organ: "Beneath the Meadows"
Collection Hymn, No. 110, "All People that on Earth do Dwell"
Solo by GRACE HORSLEY
Adoration by the Rev Canon
A. R. N. STORR, Westminster Abbey
Closing Hymn, No. 311, "Rock of Ages"
Benediction
Closing Voluntary, Great Fugue in G Major
Chairman of the Services
JOHN RISELEY
Organist FRANK A. TAYLER.

8.0. Programme S.B. from London
9.0. The Silent Film
11.0. Close down

MONDAY, Mar. 1st.

12.30-1.30. Lunch time Music from
Cox & Co.
2.30.—Organ Recital relayed from the
Capitol Cinema
3.0.—The Station Trio: Frank Thomas
(Violin), Frank Whitnall (Violoncello)
Ver. M. Comb (Piano)

3.15.—School Transmission: "The
Mighty Crystal: How Fossils
Buffed the French," by Mr.
G. J. Proctor, M.A.

3.45-4.30 The Station Trio
5.0.—CARDIFF RADIO: "FIVE
O'CLOCK SONGS: 'Food and
Health,' by Miss Ieva Dowdlyn.

5.10.—FOR THE CHILDREN
5.15.—The Letter Box
5.30.—On the Trail: For Young Ad-
venturers

5.45.—Programme S.B. from London
6.0.—Musical Interlude.

6.15.—"A Song of the Welsh"
in honour of
ST. DAVID

Relayed to "5XX"

"And the land they love and the
way made and the place
show them by
In a land where a tree is a singing
thing and the wind is a talking
Where the water is white as the
morning light as a maiden's breast"

In a home that is over the harp of
song and legend and fairy tale."
A. G. FRY-JONES

FLYED the Arch Druid of Wales
LEWIS MORRIS
(the Chained Bard, 192)

WIL IFAN
the Crowned Bard, 192
A. G. FRY-JONES

CARDIFF PROGRAMMES.

GLANVILLE DAVIES

Bentons

"THE MOUNTAIN ASH
GIRLS' CHOIR
THE GLANHOWY
CONCERT PARTY
W. MORRIS EVANS
(Percussion)

NANCY BRYANT DAVIES
(Harp)

THE STATION ORCHESTRA

WARWICK BRAITHWAITE

Settings: "The Bardic Circle."

Preludes, Welsh Airs, by the
ORCHESTRA

The Gorsedd Prayer

The ARTHUR DRUID speaks.

PENILLION MUSIC: Welsh
Traditional Songs to the
HARP

Poem by the CROWNED BARD.
1925.

THE GIRLS' CHOIR: Welsh
Traditional Songs

THE ORCHESTRA: "Men of
Harlech" (Welsh Air)

GLANVILLE DAVIES: "Dydd
Gwyl Dewi" (Welsh Air)

"Y Marchog" (J. Parry)
Poem by the CHAINED BARD.

THE CHAINED BARD: "Y
Dydd Gwyl Dewi" (Dr. Parry)

A Dramatic Episode in the Life
of St. David

THE GIRLS' CHOIR: Welsh
Traditional Songs

Poem by A. G. FRY-JONES

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A Dramatic Episode in the Life
of St. David

THE GIRLS' CHOIR: Welsh
Traditional Songs

The Letter Box

6.15.—On the Trail: For Young
Adventurers: The Bard's
Nesting Place, by Mr. H.
Morgan

6.30.—Dance Music.
S.B. from London

6.40.—Local Radio Society: Bal-
let

6.53.—Royal Horticultural Society
Talk: S.B. from London.

7.0.—DEATH: A FORTNIGHT
News

7.1.—C. J. PATTEN, M.A.,
Triumphs of Bird Life—The
Triumph of Use. S.B. from
Sheff. L.

7.25.—BACH played by CLAUD
BIGGIE. S.B. from London

7.40.—Dr. JAMES J. SIMPSON, M.A.,
D.Sc., Keeper of Zoology at the
National Museum of Wales, "My
Lady's Fare—Beaver and its
cousins."

8.0.—"LADY WINDERMERE'S
FAN"
By Oscar Wilde
Produced by
GORDON McCONNEL

Lord Windermere
LESKEITH PHARSON

Lord Darlington
JOHN DE RIVENT

Lord Augustus Lorton
DONALD DAVIES

Mr. Cecil Graham
SIDNEY EVANS

Parker
ARTHUR LONG

Lady Windermere
LILLIAN MILLS

The Duchess of Berwick
KATE SAWLE

Mrs. Erynay
MARY WYNHAM

Incidental Music by
THE STATION TRIO

According to Wilde this is "A
Play About a Good Woman,
which may seem an irre-
sponsible and somewhat para-
doxical statement."

8.10.—Programme S.B. from London

8.15.—Close down

THURSDAY, Mar. 4th.

12.30-1.30.—Lunch time Music
from the Carlton Restaurant

1.45-2.30.—AFTERNOON WITH
THE ROMANTIC—IV

Mendelssohn.

With Descriptive Comments
throughout the programme

MABEL ADAMS (Violoncello)
THE STATION ORCHESTRA

5.0.—CARDIFF RADIO: "FIVE
O'CLOCK SONGS: 'Me and the
Seder, FR H.S., 'Horticultural
Talk"

5.10.—FOR THE CHILDREN

5.15.—"The Letter Box"

5.30.—On the Trail: For Young
Adventurers: Typical

5.45.—Programme S.B. from London

6.0.—Musical Interlude

6.15.—Typical Talk

Week Beginning February 28th.

THE FOUR SEASONS.

Four seasons fill the measure of
the year

There are four seasons in the
mind of man

He has his busy spring, when
fancy clear

Takes in all beauty with an easy
glance

8.0. THE STATION ORCHESTRA
Conductor
WARWICK BRAITHWAITE

Suite, "Joyous Youth" (Dance
Dance of the Apprentices
(The Masteringers) Wagner

8.13. GABY VALLE (Soprano).
When Chadder Plays"
H. Walford Davies

8.15. EDITH LAKE (Solo Cello).
Selected Items.

8.25. JOHN PENN (Reader).
Poems of Youth

8.30. THE ORCHESTRA.
Springtime "..... Brewer
"Floods of Spring" Rachmaninov

8.35. GABY VALLE
"Spring Time" P. A. Trenchard

8.37. THE ORCHESTRA.
Symphonic Poem, "Les Preludes"
Liszt

8.49. HUBERT CARTER (Tenor).
"Love, I Have Won You" ("A
Song of Love" L. R. P. Jones)

8.51. EDITH LAKE
Selected Items.

9.1. JOHN PENN
Poems of Summer.

9.4. THE ORCHESTRA.
"June" Crocen

9.6. HUBERT CARTER
"Summer Highland Days"
Graham Peel

9.1. THE ORCHESTRA
..... Jones

9.16. GABY VALLE
Songs My Mother Taught Me

9.18. JOHN PENN
Poems of Autumn

9.21. THE ORCHESTRA
"Harvest Time" Wood

9.23. GABY VALLE
"Starry Woods" M. F. Phillips

9.25. THE ORCHESTRA
..... Jones

9.27. N. B. M. Jones: "Tchaikovsky
Blow, Blow, Thon Winter Wind"
R. Jones

9.40. JOHN PENN
Poems of Winter

9.43. "A Fifth Day" C. V. Stanford

9.50. THE ORCHESTRA
Symphonic Poem, "Vitara"

10.0. Programme S.B. from London

12.0.—Close down.

FRIDAY, Mar. 5th.

3.0.—A Short Concert of Gramoph-
Records.

3.15.—School Transmission: "As
as the Mirror of the Ages—(1)
The Dawn of Christ an Art
by Mr. Isaac J. Williams,
Keeper of Art, the National
Museum of Wales.

3.27.—The Station Trio: Frank
Thomas (Violoncello); Frank Whit-
nall (Violoncello); Vera M.
Comb (Piano)

3.40.—Ten-Time Music.
From the National Museum of
Wales

3.45.—CARDIFF RADIO: "FIVE
O'CLOCK SONGS: Yvette, the
Queen of the Dance"

3.50.—Close down

(Continued on the next page.)

**Week Beginning
February 28th**

□ 3

OL I Would Love In A
 Dury " L. Collingwood
 June Twigh
 Rebecca Clarke
 " Amanda " " Peter
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 THE ORCHESTRA
 From the Country
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100 - Programme S B from Lu inter
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THURSDAY, Mar. 4th.
11 30 12 30. Concert by the State
Quartet

4-46. **Tea-time Concert.**
F. A. B. A. D. S.

THE MACKLIN BROTHERS
FOR THE CHILDREN
Dance Music.

613. Songs by Winners of the
Lancashire Scouts' Musical

Programme S.E. from London.
THE HALLÉ ORCHESTRA -
Conducted by
Sir Hamilton Harty

Received from the
T. & T. Co. Ltd.
Over the T. & T. Co. Ltd.

Sympathy No. 3. in F
 Reading of
 Old Poets on "L.

"A Shepherd Dialogue" 4p
 When I Was In Love
 Fiske, Grenville, Lord Grosvenor

Forget Not Yet
 Sir Thomas Wyatt
 FORMIC (Baritone).
 Solo

THE ORCHESTRA
Bonica de Printemps "Debussy"
Fantasia "Fireworks" Stravinsky

Overlaid: "Prince Igor" Horst

144 J. PETER MARRS' (tanner at the Piano).
Pennywinn S.B. from London

130, -C1 set down.

20. Orchestra Mass from the
state Café.

Prof. F. E. Wern, F.R.S.
 Honorary Secretary—
 the Swedish Institute

44 Afternoon Talk: Mr. S. H. Bridgford, "Landscape Paint"

4 15. **Tea-time Concert.**
THE STATION QUARTET

5.15 FOR THE CHILDREN
(Continued on the next page.)

(Continued on the next page.)

5NO
404 M.

NEWCASTLE PROGRAMMES.

Week Beginning
February 28th.

SUNDAY, Feb. 28th.

- 10.30. Transmission to Schools
Mr. John McQuillen, "The
Jones and Watson"
Newcastle with a story
- 11.15. Music from Tiley's Restaurant
1.15. FOR THE CHILDREN
A Short Song Recital
- 12.30. THE NEWCASTLE
CATHEDRAL QUARTET
Hymn, "Forty Days and Forty
Nights" (A and M, No. 1)
The Reading
Quartet: Anthem, "O Lord,
I Loved the World"
Address by the Rev. W. W.
D. B. F.
Quartet: "Lord, in This
World"
A. and M. Now the
"Angels Hymn" (A. and M,
No. 13)
- 1.45. Anna to with Variations from
Sibelius
2.5. The Week's Good Cause.
S. B. from London
10. WEATHER FORECAST AND NEWS
Local News
1. THE STATION WIND
QUARTET
ALFRED SMITH (Oboe),
ROBERT BAILEY (Clarinet),
A. J. M. S. (Piano)
STANLEY (Violoncello)
- 10.35. VIVIANNE CHATTERTON
Soprano.
Soprano: "Goodbye"
L. M. S. (Stephanie)
L. M. S. (Kennedy)
The Tale of Youth
P. J. Fletcher
1. THE QUINLET and
OLIVE TOMLINSON
(Piano)
Divertissement: "Mata, Clara
Clarinet, Horn, Bassoon and
Piano
ALBERT ROUSSEL
- 1.35. VIVIANNE CHATTERTON
"Come, O Come, My Love"
Soprano: "The Tale of Youth"
P. J. Fletcher
- 1.35. VIVIANNE CHATTERTON
Allegretto: "O'Connor-Morris"
10.30. Close down

MONDAY, Mar. 1st.

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Newcastle with a story
- 11.15. Music from Tiley's Restaurant
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Allegretto: "O'Connor-Morris"
10.30. Close down

The Novelty Trio.

- MARGARET CLANVILLE
Since I Married You" (Original)
Spring, Glorious Spring
"The House that Jerry Built"
Margaret CLANVILLE
and RONALD GOURLEY
Who'll Shut the Door?
Margaret CLANVILLE
and RONALD GOURLEY
How to Write a Sea Song

TUESDAY, Mar. 2nd.

- 10.30. Transmission to Schools
Mr. John McQuillen, "The
Jones and Watson"
Newcastle with a story
- 11.15. Music from Tiley's Restaurant
1.15. FOR THE CHILDREN
A Short Song Recital
- 12.30. THE NEWCASTLE
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S. B. from London
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Soprano: "Goodbye"
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P. J. Fletcher
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(Piano)
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"Come, O Come, My Love"
Soprano: "The Tale of Youth"
P. J. Fletcher
- 1.35. VIVIANNE CHATTERTON
Allegretto: "O'Connor-Morris"
10.30. Close down

POPULAR ORCHESTRAL
PROGRAMME.

- 10.30. Transmission to Schools
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Allegretto: "O'Connor-Morris"
10.30. Close down

WEDNESDAY, Mar. 3rd.

- MARGARET CLANVILLE
Since I Married You" (Original)
Spring, Glorious Spring
"The House that Jerry Built"
Margaret CLANVILLE
and RONALD GOURLEY
Who'll Shut the Door?
Margaret CLANVILLE
and RONALD GOURLEY
How to Write a Sea Song

A POPULAR CONCERT.

- 10.30. Transmission to Schools
Mr. John McQuillen, "The
Jones and Watson"
Newcastle with a story
- 11.15. Music from Tiley's Restaurant
1.15. FOR THE CHILDREN
A Short Song Recital
- 12.30. THE NEWCASTLE
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Soprano: "The Tale of Youth"
P. J. Fletcher
- 1.35. VIVIANNE CHATTERTON
Allegretto: "O'Connor-Morris"
10.30. Close down

THURSDAY, Mar. 4th.

- 10.30. Transmission to Schools
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- 1.45. Anna to with Variations from
Sibelius
2.5. The Week's Good Cause.
S. B. from London
10. WEATHER FORECAST AND NEWS
Local News
1. THE STATION WIND
QUARTET
ALFRED SMITH (Oboe),
ROBERT BAILEY (Clarinet),
A. J. M. S. (Piano)
STANLEY (Violoncello)
- 10.35. VIVIANNE CHATTERTON
Soprano.
Soprano: "Goodbye"
L. M. S. (Stephanie)
L. M. S. (Kennedy)
The Tale of Youth
P. J. Fletcher
1. THE QUINLET and
OLIVE TOMLINSON
(Piano)
Divertissement: "Mata, Clara
Clarinet, Horn, Bassoon and
Piano
ALBERT ROUSSEL
- 1.35. VIVIANNE CHATTERTON
"Come, O Come, My Love"
Soprano: "The Tale of Youth"
P. J. Fletcher
- 1.35. VIVIANNE CHATTERTON
Allegretto: "O'Connor-Morris"
10.30. Close down

FRIDAY, Mar. 5th.

- 10.30. Transmission to Schools
Mr. John McQuillen, "The
Jones and Watson"
Newcastle with a story
- 11.15. Music from Tiley's Restaurant
1.15. FOR THE CHILDREN
A Short Song Recital
- 12.30. THE NEWCASTLE
CATHEDRAL QUARTET
Hymn, "Forty Days and Forty
Nights" (A and M, No. 1)
The Reading
Quartet: Anthem, "O Lord,
I Loved the World"
Address by the Rev. W. W.
D. B. F.
Quartet: "Lord, in This
World"
A. and M. Now the
"Angels Hymn" (A. and M,
No. 13)
- 1.45. Anna to with Variations from
Sibelius
2.5. The Week's Good Cause.
S. B. from London
10. WEATHER FORECAST AND NEWS
Local News
1. THE STATION WIND
QUARTET
ALFRED SMITH (Oboe),
ROBERT BAILEY (Clarinet),
A. J. M. S. (Piano)
STANLEY (Violoncello)
- 10.35. VIVIANNE CHATTERTON
Soprano.
Soprano: "Goodbye"
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(Piano)
Divertissement: "Mata, Clara
Clarinet, Horn, Bassoon and
Piano
ALBERT ROUSSEL
- 1.35. VIVIANNE CHATTERTON
"Come, O Come, My Love"
Soprano: "The Tale of Youth"
P. J. Fletcher
- 1.35. VIVIANNE CHATTERTON
Allegretto: "O'Connor-Morris"
10.30. Close down

DANCE MUSIC.

- 10.30. Transmission to Schools
Mr. John McQuillen, "The
Jones and Watson"
Newcastle with a story
- 11.15. Music from Tiley's Restaurant
1.15. FOR THE CHILDREN
A Short Song Recital
- 12.30. THE NEWCASTLE
CATHEDRAL QUARTET
Hymn, "Forty Days and Forty
Nights" (A and M, No. 1)
The Reading
Quartet: Anthem, "O Lord,
I Loved the World"
Address by the Rev. W. W.
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The Tale of Youth
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(Piano)
Divertissement: "Mata, Clara
Clarinet, Horn, Bassoon and
Piano
ALBERT ROUSSEL
- 1.35. VIVIANNE CHATTERTON
"Come, O Come, My Love"
Soprano: "The Tale of Youth"
P. J. Fletcher
- 1.35. VIVIANNE CHATTERTON
Allegretto: "O'Connor-Morris"
10.30. Close down

(Continued on the next page.)

5SC
422 M.

GLASGOW PROGRAMMES.

Week Beginning
February 28th.

SUNDAY, Feb. 28th.

- 3.0.—Gaelic Service. S.B. from London.
4.0-5.30.—Programme S.B. from London.
8.0.—Programme S.B. from London.
9.15.—ALBERT SANDLER and the GRAND HOTEL, EAST FORTUNE, ORCHESTRA S.B. from London.
10.30.—Close down.

MONDAY, Mar. 1st.

- 4.0. THE WIRELESS QUARTET INA FERGUSON (Soprano).
5.0.—Afternoon Topics: Miss M. C. May, Tutor in Arts, Women's Studies, Glasgow University.
5.15.—FOR THE CHILDREN 6.0-6.2.—Weather Forecast for Far East.
6.15. Boys' Brigade Bulletin.
6.40. Dance Music. S.B. from London.
7.0. WEATHER FORECAST AND NEWS: Mr DENMON MACARTHUR Literary Criticism. S.B. from London.
7.25.—BACH, played by CLAUD BIGGS. S.B. from London.
7.40.—Prof. CHARLES SAKOLEA, LL.D., 'Famous Women in Modern History—Queen Catharina of Sweden.' S.B. from London.
8.0. The Piano Solo Sonatas of Beethoven.
10.15. ALBERT A. CARRUTHERS 20th Sonata, Op. 49, No. 2 in G Major Allegro ma non troppo, Mozart and Trio.
ST. DAVID'S DAY.
A Short Welsh Program.
8.25. THE STATION ORCHESTRA Conducted by ALBERT A. CARRUTHERS Selection, 'The Look of Myddleton'.
8.12. ALBERT A. CARRUTHERS (Soprano).
"St. David's Day" (Folk Song).
Lullaby Mr. Robert Bryan Jenny Jones A. Somerville Two Songs of the Welsh Mountains, W. S. Gwynn Williams.
8.55. THE ORCHESTRA.
Cyril Jackson.
9.10. VIVIANNE CHATTERTON "Here On My Throats" ("Rough, the Drove").
R. Vaughan Williams.
"The Cuckoo".
"The Rough of the Day".
"The Scarecrow" E. T. Davies.
"A Morning Greeting".
THE ORCHESTRA.
R. A. F. March 1, Walford Davies.
9.30. THE STATION ORCHESTRA Selection, "San Toy" S. Janes Suite, "Three Heroes".
Howard Carr.
"O'Leary, A".
"The Rough of the Day".
"The Scarecrow" E. T. Davies.
"A Morning Greeting".
THE ORCHESTRA.
R. A. F. March 1, Walford Davies.

TUESDAY, Mar. 2nd.

- 7.40.—Broadcast to Schools.
7.55. Prof. R. S. Rait, O.B.E., M.A. LL.D., "History—Queen Mary Her Girlhood".
8.30. Mr. Percy Gordon, Mrs. Bae, Music.
8.45. Dance Afternoon.
THE PLAZA BAND.
Relayed from the Plaza Palais de Danse.
9.00. Afternoon Topics: Miss Gertrude E. Murray, of Glasgow and West of Scotland College of Domestic Science, "Tasty Cheeses Dishes".
9.15. FOR THE CHILDREN.
9.30. Weather Forecast for Far East.
9.45. Programme S.B. from London.
10.30. DANCE MUSIC.
THE PLAZA BAND.
Relayed from the Plaza Palais de Danse.
11.15. DANCE BANDS.
S.B. from London.
12.1. Close down.

WEDNESDAY, Mar. 3rd.

- 11.30-12.30. Monday Transmission.
1.45. Broadcast to Schools.
2.25. Mr. T. C. F. Brindley, "Our City in the Days of Old".
2.35.—M. Albert le Grip, B.A., LL.B., Officer d'Aradenne, French.
3.45.—The Wireless Quartet.
3.55. THE WIRELESS QUARTET Overture, "Wilhelm Tell".
Selection, "The Swiss".
3.50. JACK WARNER (Pianoforte).
Country Gardens.
"Three Fairy Tales".
4.30. THE QUARTET.
Meditation, "Thine".
Valse, "La Jeune".
Three Hungarian Dances.
4.45. JACK WARNER.
Nocturne in D Major.
Romance in F Sharp.
Rhapsody, No. 8.
4.50. Afternoon Topics: Mr. John Kirkhope, "More About Antiques".
5.15.—FOR THE CHILDREN.
6.0-6.2.—Weather Forecast for Far East.
6.15. Programme S.B. from London.
7.0. WEATHER FORECAST AND NEWS: Mr. J. PATTEN, M.A.
Triumph of Bird Life—The Triumph of Ose. S.B. from Sheffield.
7.25. BACH, played by CLAUD BIGGS. S.B. from London.
7.40. W. DOUGLAS SIMPSON, M.A., F.B.A. (Scott.) on "Later Roman Emperors—Constantine".
S.B. from Aberdeen.
ORCHESTRAL CONCERT.
THE STATION AUGMENTED ORCHESTRA.
Conducted by ALBERT A. CARRUTHERS.
First ALBERT A. CARRUTHERS.
Overture, "Leonora" No. 3.
8.15. Suite No. 1 in G (Soprano, Two Oboes, and Bassoon).
First.

THURSDAY, Mar. 4th.

- 3.25-3.55. Broadcast to Schools.
3.55.—Mr. A. Parry Goss, Reading of Prose, Junior Modern Prose—Page 173, The Road into Fairy Land.
3.55. Mr. T. F. Goss, M. K. Goss, Valse, "The Swiss".
3.45. THE WIRELESS QUARTET Overture, "Aida".
Selection, "Aida".
NAN R. COOPER (Soprano).
"Gertrude at the Spring Wheel".
"What's in the Air To-day?".
"Gentle Song".
THE QUARTET.
Soprano, "The Swiss".
Valse, "Espana".
NAN R. COOPER.
A Gift of Joy.
To Me a Dream.
My An Helen. Lullaby, O.
4.50. Afternoon Topics: Miss E. A. McKinnon, "Dramatic Work with Children".
5.15.—FOR THE CHILDREN.
6.0-6.2.—Weather Forecast for Far East.
6.15. "The Little Irish Girl" H. Loh.
6.25. "The Little Irish Girl" H. Loh.
6.35. "The Little Irish Girl" H. Loh.
6.45. "The Little Irish Girl" H. Loh.
6.55. "The Little Irish Girl" H. Loh.
7.0. "The Little Irish Girl" H. Loh.
7.15. "The Little Irish Girl" H. Loh.
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11.45. "The Little Irish Girl" H. Loh.
11.55. "The Little Irish Girl" H. Loh.
12.0. "The Little Irish Girl" H. Loh.

FRIDAY, Mar. 5th.

- 11.30-12.30. Monday Transmission.
3.25-3.55. Broadcast to Schools.
3.55.—Mr. John Ross, F.Z.S., "The Deer of Scotland".
3.55.—M. Albert le Grip, B.A., LL.B., Officer d'Aradenne, French.
3.45.—The Wireless Quartet.
3.55. THE WIRELESS QUARTET Overture, "Indes".
Selection, "Indes".
4.20. DONALD CLARK (Tenor).
"The Little Irish Girl" H. Loh.
4.30. THE QUARTET.
Selection, "Recollections of Godfrey".
4.45. DONALD CLARK.
Love Went A-Riding".
4.55. "Love Went A-Riding".
5.0. "Love Went A-Riding".
5.15.—FOR THE CHILDREN.
6.0-6.2.—Weather Forecast for Far East.
6.15. Programme S.B. from London.
6.30. Prof. W. G. R. PATTERSON, M.A.
"The Scarecrow" E. T. Davies.
6.45. "The Scarecrow" E. T. Davies.
6.55. "The Scarecrow" E. T. Davies.
7.0. "The Scarecrow" E. T. Davies.
7.15. "The Scarecrow" E. T. Davies.
7.30. "The Scarecrow" E. T. Davies.
7.45. "The Scarecrow" E. T. Davies.
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11.55. "The Scarecrow" E. T. Davies.
12.0. "The Scarecrow" E. T. Davies.

(Continued on the next page.)

**Week Beginning
February 28th.**

On Saturday night will be broadcast extracts from the opera in three acts, *Orpheus and Eurydice*, or as it is more popularly known, *Orpheus*. It was produced by Gluck, in 1774, at the age of thirty. *Orpheus* has been well described as a complete masterpiece and one of the most astonishing products of the human mind. An interesting point about the opera is that the part of *Orpheus* is written for contralto voice. The story follows the beautiful Greek legend.

6FL
301M.

SHEFFIELD PROGRAMMES.

Week Beginning
February 28th.

SUNDAY February 28th.
3.0-4.0 Programme S.B. from London.

8.15 Service.
9.15-10.15 Service.

MONDAY March 1st
11.0-12.0 Service.

1.0-2.0 Service.

TUESDAY March 2nd
4.0-5.0 Service.

FOR THE CHILDREN.
5.0-6.0 Service.

WEDNESDAY March 3rd
4.0-5.0 Service.

5.0-6.0 Service.

5.15-6.0 FOR THE CHILDREN

6.0-7.0 Service.

7.0-8.0 Service.

8.0-9.0 AN EVENING OF OLD ENGLISH WORKS.

9.0-10.0 Service.

10.0-11.0 Service.

11.0-12.0 Service.

12.0-1.0 Service.

1.0-2.0 Service.

2.0-3.0 Service.

3.0-4.0 Service.

4.0-5.0 Service.

5.0-6.0 Service.

6.0-7.0 Service.

7.0-8.0 Service.

8.0-9.0 Service.

THURSDAY, March 4th
4.0-5.0 Service.

5.0-6.0 Service.

6.0-7.0 Service.

7.0-8.0 Service.

8.0-9.0 Service.

9.0-10.0 Service.

10.0-11.0 Service.

11.0-12.0 Service.

5NG
326 M.

NOTTINGHAM PROGRAMMES.

Week Beginning
February 28th.

SUNDAY February 28th
3.0-4.0 Service.

MONDAY, March 1st
4.0-5.0 Service.

5.0-6.0 Service.

TUESDAY March 2nd
4.0-5.0 Service.

5.0-6.0 Service.

6.0-7.0 Service.

7.0-8.0 Service.

8.0-9.0 Service.

9.0-10.0 Service.

10.0-11.0 Service.

11.0-12.0 Service.

12.0-1.0 Service.

1.0-2.0 Service.

2.0-3.0 Service.

3.0-4.0 Service.

4.0-5.0 Service.

5.0-6.0 Service.

6.0-7.0 Service.

7.0-8.0 Service.

8.0-9.0 Service.

9.0-10.0 Service.

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11.0-12.0 Service.

12.0-1.0 Service.

1.0-2.0 Service.

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8.0-9.0 Service.

9.0-10.0 Service.

10.0-11.0 Service.

11.0-12.0 Service.

12.0-1.0 Service.

An advertisement designed and written for
The LISSENO LA
 by an appreciative purchaser

Mr. W. M. WOODGATE.

To head-phone users everywhere!

I have taken the somewhat unusual course of expressing my admiration for that really remarkable instrument—the Lissenola—by writing, unasked, this advertisement for its sponsors. I use the word “remarkable” primarily in the value-for-money sense, for at a cost of only 13/6 you can, like me, own a loud-speaking unit that will give you as much satisfaction and enjoyment as a speaker costing many pounds. If you possess a gramophone, attach the Lissenola to the tone arm and you will get a sweetness of tone and a clean, crisp reception that will delight and surprise you. Or you can, with the lucid instructions and patterns given with every Lissenola, make your own efficient horn for a few pence. My own Lissenola is used with a cabinet gramophone, and while it continues to give such splendid results, I certainly am not going to pay a big price for a loud-speaker which could only give me equal results. My advice to all who are tired of head-phones, or who are envious of their neighbours’ “many-guinea” speaker, is to invest 13/6 in the Lissenola—it is money well spent.

I add the usual disclaimer that I have no interests whatever in Messrs. Lissen Ltd., but am simply a delighted owner of their really excellent product.

(Signed) W. M. WOODGATE,
8, Dollis Hill Avenue, Cricklewood, N.W.2

LISSEN LIMITED,
300-310, Friars Lane, Richmond, Surrey.

$$P_{11} = 0, \quad P_{12} = 0, \quad P_{13} = 0, \quad P_{14} = 0, \quad P_{15} = 0, \quad P_{16} = 0, \quad P_{17} = 0, \quad P_{18} = 0, \quad P_{19} = 0, \quad P_{20} = 0, \quad P_{21} = 0, \quad P_{22} = 0, \quad P_{23} = 0, \quad P_{24} = 0, \quad P_{25} = 0, \quad P_{26} = 0, \quad P_{27} = 0, \quad P_{28} = 0, \quad P_{29} = 0, \quad P_{30} = 0, \quad P_{31} = 0, \quad P_{32} = 0, \quad P_{33} = 0, \quad P_{34} = 0, \quad P_{35} = 0, \quad P_{36} = 0, \quad P_{37} = 0, \quad P_{38} = 0, \quad P_{39} = 0, \quad P_{40} = 0, \quad P_{41} = 0, \quad P_{42} = 0, \quad P_{43} = 0, \quad P_{44} = 0, \quad P_{45} = 0, \quad P_{46} = 0, \quad P_{47} = 0, \quad P_{48} = 0, \quad P_{49} = 0, \quad P_{50} = 0, \quad P_{51} = 0, \quad P_{52} = 0, \quad P_{53} = 0, \quad P_{54} = 0, \quad P_{55} = 0, \quad P_{56} = 0, \quad P_{57} = 0, \quad P_{58} = 0, \quad P_{59} = 0, \quad P_{60} = 0, \quad P_{61} = 0, \quad P_{62} = 0, \quad P_{63} = 0, \quad P_{64} = 0, \quad P_{65} = 0, \quad P_{66} = 0, \quad P_{67} = 0, \quad P_{68} = 0, \quad P_{69} = 0, \quad P_{70} = 0, \quad P_{71} = 0, \quad P_{72} = 0, \quad P_{73} = 0, \quad P_{74} = 0, \quad P_{75} = 0, \quad P_{76} = 0, \quad P_{77} = 0, \quad P_{78} = 0, \quad P_{79} = 0, \quad P_{80} = 0, \quad P_{81} = 0, \quad P_{82} = 0, \quad P_{83} = 0, \quad P_{84} = 0, \quad P_{85} = 0, \quad P_{86} = 0, \quad P_{87} = 0, \quad P_{88} = 0, \quad P_{89} = 0, \quad P_{90} = 0, \quad P_{91} = 0, \quad P_{92} = 0, \quad P_{93} = 0, \quad P_{94} = 0, \quad P_{95} = 0, \quad P_{96} = 0, \quad P_{97} = 0, \quad P_{98} = 0, \quad P_{99} = 0.$$

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Amer. Express Co.
New York City
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[redacted] b6 b7C

Th.	1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th	11th	12th
1	1	2	3	4	5	6	7	8	9	10	11	12
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4	1	2	3	4	5	6	7	8	9	10	11	12
5	1	2	3	4	5	6	7	8	9	10	11	12
6	1	2	3	4	5	6	7	8	9	10	11	12
7	1	2	3	4	5	6	7	8	9	10	11	12
8	1	2	3	4	5	6	7	8	9	10	11	12
9	1	2	3	4	5	6	7	8	9	10	11	12
10	1	2	3	4	5	6	7	8	9	10	11	12
11	1	2	3	4	5	6	7	8	9	10	11	12
12	1	2	3	4	5	6	7	8	9	10	11	12



PRICE

13'6
EACH

You can build a horn like this for a few pence and cover it with fancy paper, wall-paper, or paint it to resemble a "mountained man."



Type H Q

Load Speakers

Type H 1

24 ins high
120 ohms £5 5 0
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Type H 2

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15 ins high
2000 ohms £3 10 0

Such a reputation for fine workmanship has been woven around the name Brown that prospective purchasers know in advance that each of the new models will fulfil every requirement for volume, tonal purity and beauty of outline

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Dept: 1 White 10 13 Rushy Park Bristol
Cross House Weston Road Newbury 10
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2000 ohms 10 0 0
4000 ohms 10 0 0

Cabinet Type

15 ins high 2000 ohms
2000 ohms 10 0 0
4000 ohms 10 0 0

Q Type

15 ins high 2000 ohms
2000 ohms 10 0 0
4000 ohms 10 0 0

BRITISH **Brown** THROUGHOUT



Ribbons of steel

—the same century-old principles of construction are employed in every Cossor Grid.

FROM bank to bank across a girder bridge a train speeds on its way. A hundred tons or more of living freight suspended in mid-air on a few ribbons of steel. Such is the skill of man. Rigidity is the Alpha and Omega of bridge construction. Without rigidity no bridge can withstand the devastating forces of Nature.

Rigidity, too, is the very essence of successful Valve construction. Without rigidity there must be distortion and microphonic noises. Compare the Cossor Grid with the ordinary spiral Grid and you'll instantly appreciate why the Cossor Valve has won such a unique reputation for purity of tone.

The Cossor Grid is a wonderful piece of miniature engineering. It is built up on a stout metal Grid band, and each turn of the wire is secured in three positions—35 places in all. Was there ever such rigidity?

Combine that with the Cossor electron-retaining system of design and you'll readily recognise why the Cossor is by far the most popular British Valve.

Everywhere it is earning golden laurels for a mellowness of tone hitherto considered impossible.

Before choosing your next Valve ask your Dealer to show you the Wuncell — the Cossor Dull Emitter. Functioning at a dull red glow (almost invisible in daylight) it is, indeed, a super-economy valve with an abnormally long life. For the first time it is possible to obtain a low temperature valve in every way as sensitive as the best bright emitter. The secret of Wuncell success is to be found in its wonderful filament. Instead of a wire, whittled down to the point of fragility, the filament used in the Wuncell is built up layer upon layer under the Cossor patent process. Instead of weakness there is strength.



The Wuncell Dull Emitter
*W1 100 ohm 100 ohm 14/-
*W2 100 ohm 100 ohm 14/-

The Cossor Loud Speaker
Valve W3

Voltage 250 volts. Consumption 5 amp.
Price 18/6

*Also in WR Series, with special
switch and resistance in base to
filament 100 ohm 14/-
2-4 of 6-volt Accumulator
WR1 for Detector and L.F. 14/-
WR2 for I.F. amplification 16/-

Cossor

OURSELVES — AND THE ELECTRICAL IMPULSE.



Brandes

"That radio contrivance of yours, Smith, it talks very naturally. The fellow holding forth on what to plant in the garden might well be in this room."

"Ah yes! It's a Brandes, an old friend of mine. Always did sound clearly and well. Thank Heaven the fellow is not in the room, anyhow. It too easily reminds me that my wife will probably lend her moral support to my doing some gardening on Sunday morning."

"Yes, but why is it so appreciably better than most? I had dinner with Brown-Jones last week. His port is excellent, but his radio is excruciating; I wanted to throw things."

"Well, these Brandes fellows claim that they build their instruments from an expert knowledge of radio acoustics."

"I don't know what radio acoustics is from Adam."

"My dear Jackson, of course you don't. Neither do I, technically."

"Well, tell me what you know about it."

"You perhaps know that acoustics is the science of sound?"

"Well, yes—"

"Right! Radio acoustics is the science of transforming the electrical impulse into audible sound."

"Do you mean that the electrical impulse is the electrical energy which carries the transmitted power from the studio to the receiver?"

"Precisely!"

"And that the Brandes instrument is constructed with the correct scientific elements for a most able transformation into audible sound?"

"As you say, dear fellow! Brandes are thoughtful radio builders and seventeen years' intimate association with electrical impulse must have given them a lift above the others."

"Well, that youngster of mine is pestering me for a loud-speaker—I'll see that it's a Brandes."

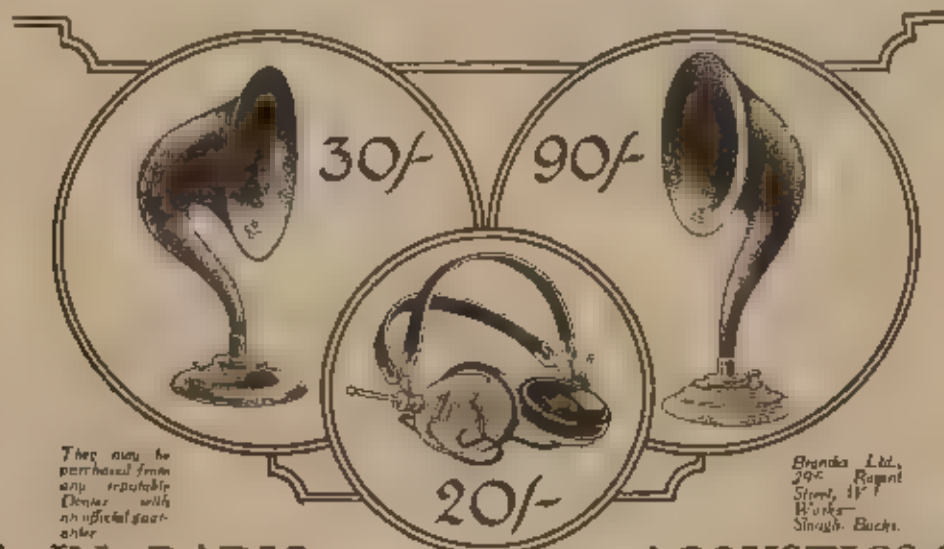
"I should! You have heard mine—ah! The Savoy Bands coming through. Don't give John any more whisky. He'll probably want us to fox-trot with him."

"No sir! On the contrary, I am thinking of investing in a Brandes."

THE TABLE-TALKER

MATCHED TONE
HEADPHONES

THE BRANDOLA.



*These may be
purchased from
any reputable
Dealer with
an official guar-
antee*

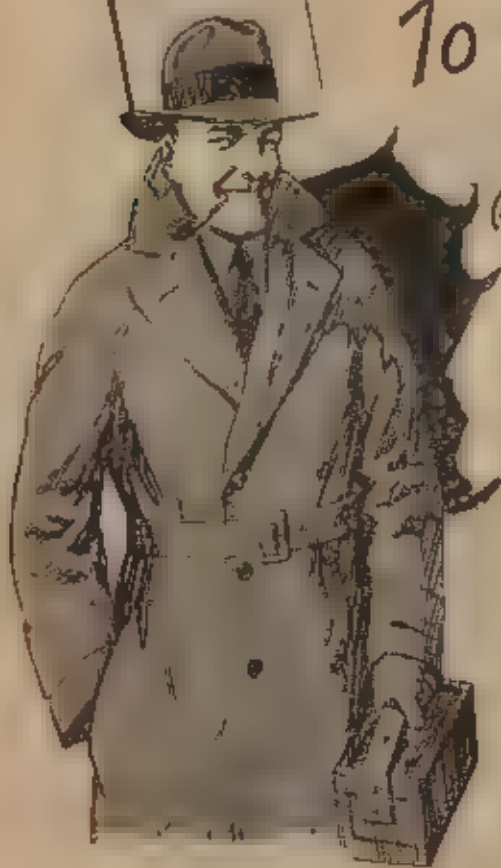
*Brandes Ltd.,
29, Abchurch Lane,
London, E.C. 4.
Sole Agents
Singer, Buchs.*

EXPERTS IN RADIO

ACOUSTICS SINCE 1908

Save Time and Money!

G. & P. M. WIRELESS SERVICE
11, G. & P. WIRELESS SERVICE
Telephone Cen 491.



To charging
Accumulator
(during One Month)

£	s	d
7	10	6
6	1	6

Not a single valve in my radio set takes more than ONE-TENTH AMPERE filament current. This means a reduction to ONE-SEVENTH in the cost of re-charging my accumulator, and only two journeys instead of fourteen.

I use the wonderful "N" filament valves for 4-volt accumulators (or three dry cells).

Ask for the P.M.3 - - - - - 16 6
A general purpose valve for every circuit

Ask for the P.M.4 - - - - - 22 6
The finest loud-speaker valve ever produced

GET THEM FROM YOUR RADIO DEALER NOW,
AND OBTAIN SEVEN TIMES THE LIFE FROM
EACH ACCUMULATOR CHARGE

The P.M.3 and P.M.4
only require the same
H.T. Current as for
equivalent types

Mullard

THE MASTER VALVE



ADVT THE MULLARD WIRELESS SERVICE CO LTD. BALHAM LONDON S.W.12.

FELLOWS WIRELESS

BUY BY POST AND SAVE MONEY

For our advertisement on
p. 472 See and
p. 470 (London Values).

ORDER all your wireless requirements from us by post. We are the pioneers of this method of selling wireless and the only one in the country which has been proved over and over again that you can have every confidence in it. All goods are sent on **SEVEN DAYS' APPROVAL*** against cash, packing free, carriage forward (unless postage is stated). You can return goods to us for a full refund of the purchase price on request and you can rest assured of the quality of our goods which is entirely above reproach.

It is a saving direct with us, or our branches—the only way in which Fellows' apparatus can be obtained—you ensure complete satisfaction and you effect a handsome saving in money.

* This does not apply to our Value 111 Batteries, and Accumulators which we nevertheless carry out our guarantee.



THE JUNIOR. 19/6

Old Price 30/-

The finest medium sized Loud Speaker is for sale to obtain a useful and powerful speaker in the form of a clear mellow tone which, except for sheer volume, is unsurpassed by any big "Speaker" on the market.



THE FELLOWS LIGHTWEIGHT HEADPHONES

11/6

(Old Price 18/6)

A beautiful pair of lightweight headphones with a very comfortable padding. Non-rustling durable construction. Excellent extreme sensitivity with remarkable lightness. Weight only 6 ounces with cord. Postage 6d.



THE VOLUTONE. 55/-

(Old Price 90/-)

Without doubt, the finest value obtainable in Loud Speaking. The Volutone is a speaker of a type which has been tried and tested in the most exacting conditions. It gives a rich clear tone of a quality which is only in instruments costing several times as much. Will give sufficient volume for a drawing-room without trace of blurring.

HIGH TENSION BATTERIES.

An example of Fellows Value !!

The demand for our Fellophone High Tension Batteries is so great that we are assured that they supply a...

...the demand for our Fellophone High Tension Batteries is so great that we are assured that they supply a...

...the demand for our Fellophone High Tension Batteries is so great that we are assured that they supply a...

...the demand for our Fellophone High Tension Batteries is so great that we are assured that they supply a...

...the demand for our Fellophone High Tension Batteries is so great that we are assured that they supply a...



The Fellophone High Tension Batteries.

54 volt unit as illustrated, tapped off at 51 volts so that the last three volts can be used as a reserve.

54 volts LIST PRICE 9/- ... 6/6

* 60 volts LIST PRICE 11/- ... 8/9

* 108 volts LIST PRICE 18/- ... 13/-

Postage 1/- in each case.

* These two batteries are tapped at 3 volts and are each supplied complete with wander plugs.

ALL FELLOWS APPARATUS CAN BE INSPECTED AND PURCHASED AT 20, Store Street, Tottenham Court Road, W.1. (Phone 3700) or at 34, Leadenhall Street, London E.C.3. and Donnan House, Queen Street, Cardiff.

WRITE FOR OUR 40pp. ILLUSTRATED CATALOGUE FREE.

It shows you how you can save money on all your wireless purchases and explains our genuine CASHED PAYMENT system.

To THE FELLOWS MAGNETO CO., LTD.,
Cumberland Avenue, Park Royal, Willesden, NW 10.

Name

Address

Herewith remittance value (include postage where necessary)

..... Please forward me the following

.....

.....

on conditions as per your advertisement.

Please write clearly in BLOCK LETTERS and register
Cash or Treasury Notes.

R. T., 26.2.35.

E.P.S., 214.

LOW TENSION BATTERIES.

Compare these Prices !!

The Fellows Wireless Accumulators.

Fellows Wireless Accumulators are British Made and of the highest quality.

They are guaranteed provided the charging instructions are carefully observed.

Remember it is our policy of selling direct to you through the post that enables us to offer you such astounding bargains—do not miss this opportunity of saving money.



PRICES:

6 Volt.		Prices
Amps. Hours (approx.)		
20	-	20/-
40	-	25/-
60	-	31/6
80	-	37/6

4 Volt.		Prices
Amps. Hours (approx.)		
20	-	12/6
40	-	16/6
60	-	21/-

Accumulators are sent packing free, carriage forward.

The Latest Development

THE 2-VOLT VALVE
with a Current Consumption of
·12 AMP.

Osram
D.E. 2
H.F. & L.F.

**Osram
Valves**

for Broadcasting

2-Volt Valves with a
6-Volt Result

The G.E.C.—your guarantee



WIRELESS IN EVERY ROOM - 10/-!

The Ducon

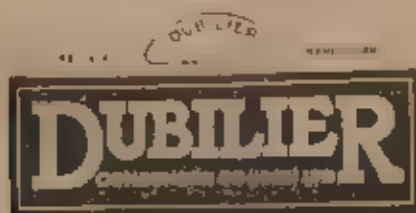
If your house has electric light a Dubilier Ducon enables you to do two things:-

1. To run your set without erecting an aerial.
2. To use your set in any room you like.

The Ducon converts your electric wiring system into an aerial. All you do is to plug it into the lamp socket, and connect it to your set according to the instructions.

The Ducon does not use any electric current, and does not interfere in any way with your lighting system. Over 500,000 Ducons are now in use all over the world. The price is 10/-. (Note that the Ducon is not recommended for use with crystal sets.)

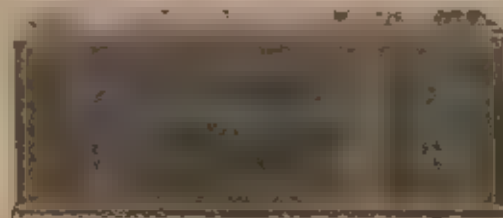
Specify Dubilier



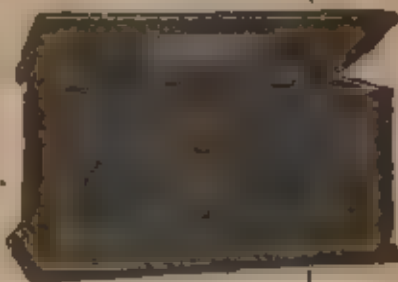
Agent of the Dubilier Condenser Co. 119-5 Ltd. Ducon Works, Victoria Road, North Acton, London, W.3. Telephone 224-23. Telex 224-23.

BURNDEPT

Sets for Long-distance Reception



ETHODYNE
7 Valve
Super-heterodyne
Receiver.



ETHOPHONE V.
4 Valve
Receiver.

THE wonderful reception range of these two famous Burndeft sets is largely attributable to the exclusive use of Burndeft Super valves.

Recent tests have definitely proved the capability of the 'Ethodyne' to receive most of the continental and British stations at loud speaker strength, while the 'Ethophone V' will give perfect loud speaker reception from many stations anywhere in the country.

Ask any Burndeft dealer to demonstrate the power, selectivity and tonal purity of these two famous receivers.

Both the 'Ethodyne' and the 'Ethophone V' can be bought on the hire-purchase system. Write for particulars.

The Burndeft range includes everything for radio reception, from components to complete installations.



Aldine House, Bedford St., Strand, London, W.C.2.

Telephone - Gerrard 9072.

Telegrams - Burndeft, Westrand, London.

Branches and Agents throughout the World.

Your
radio set
can be
improved
by using

**B.T.H.
VALVES.**

Made in England

Insist on
B.T.H. the
Best of All

*The British Thomson Houston Co. Ltd.
Crown House, Aldwych,
London, W.C. 2.*

SIX TYPES

R 0.7A 4v 8/	B3 0.35A 1.8v 14/	B4 0.25A 6v 22/6
B5 0.06A 28v 16/6	B6 0.12A 28v 22/6	B7 0.06A 6v 24/6



Quality & Distinction

The remarkable clarity and delightfully natural tone of the world famous AMPLION Loud Speaker when associated with a suitable receiving set render wireless reproduction comparable with the original performance.

With an AMPLION, the unseen speaker, vocalist or orchestra, as the case may be, is brought right into the home and the advantages of radio broadcast may be enjoyed to the full.

18 Amplion models are available from 38 and are obtainable from AMPLION STOCKISTS, Radio Dealers or Stores.

Demonstrations gladly given during business hours at the AMPLION Showrooms

25 to 26 Savoy Row, London, W. 1

79-82, High St., Cantham, S.W. 4

C. Whitworth, 14, Col. West

Deansgate and, Manchester

101, St. Vincent St., Glasgow

AMPLION

Announcement of Alfred Graham & Co. (E. A. Graham), Crofton Park, London, S.E. 4

At Last

AT last both L.T. and H.T. accumulators can be charged at home from your electric light mains.

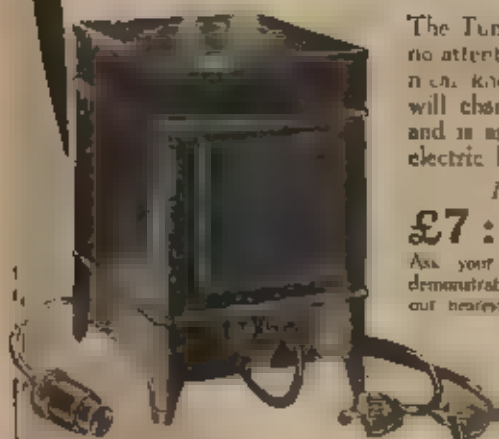
The new *High and Low Tension Tungar* thus ensures consistent and reliable service from both batteries.

In effect, both plate and filament current are supplied from the electric light circuit.

The Tungar can be permanently connected to a lampholder or wall-socket and, through suitable switches, to your accumulators, so that when you want to charge either battery it is only necessary to operate a switch.

HIGH & LOW TENSION

B.T.H. Tungar
FOR CHARGING BATTERIES ON
ALTERNATING CURRENT SUPPLY



The Tungar requires no attention or technical knowledge. It will charge at night and is as safe as an electric lamp.

Price

£7 : 10 : 0

Ask your Dealer for a demonstration or write to our nearest office.

The British-Thomson Houston Co., Ltd.,
Mazda House, Newman St., Oxford St., London, W.1.

Telephone : Museum 9801.

Branch Office Showrooms : Belfast, Birmingham, Bristol, Cardiff, Dublin, Glasgow, Leeds, Liverpool, Manchester, Middlesbrough, Sheffield, Swansea.

You can have the famous
BURNDEPT
"ETHOPHONE V."
installed in *Your* home
for **£5 down**

and Nine Monthly Payments
of £5 each, or the

"ETHODYNE" 7-Valve Super-
Heterodyne Receiver for £10 down
and Nine Monthly Payments of £10 each.

THESE two famous Burndept sets give truly remarkable results. The Ethophone V. will receive most of the British stations on the loud speaker and is fitted with a special device which minimises local "interference." The Ethodyne is unequalled in long-distance reception and has received as many as 67 stations in one evening! It is tuned by two dials only. These powerful instruments reproduce speech and music perfectly and are capable of giving great volumes without distortion. They will be installed free in your house if within 25 miles of any of the Burndept branches at Belfast, Birmingham, Brighton, Bristol, Cardiff, Dublin, Exeter, Glasgow, Leeds, Liverpool, Manchester, Northampton, or Nottingham.

The apparatus is inspected and maintained entirely free of charge during the first ten months—even valves and H.T. batteries being replaced free if necessary. We have contracted with Burndept Wireless Ltd., for the use of their extensive organisation to erect and maintain these sets, which are fully guaranteed by the Manufacturers. No trouble with finance companies, insurance premiums, carriage or other incidental expenses. The prices quoted in each case include such accessories as aerial equipment, valves, headphones, loud speaker and all batteries.

Write for Booklet A., which explains the system fully.

**COUNTY ELECTRICAL &
WIRELESS STORES LTD.**

12/13, Henrietta St., Covent Garden, London, W.C.2

Figures to Remember



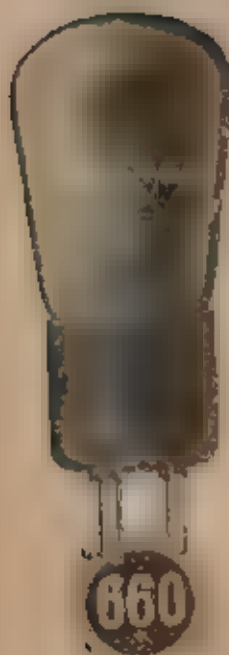
CHARLEY'S AUNT

The remembrance of sheer enjoyment. Sheer enjoyment for the wireless enthusiast is born of perfect reception. You can be sure of perfect reception and know that each and every evening will be full of real pleasure if you use Six Sixty Valves.

Our new range embodying the latest improvements of modern research marks a real advance in scientific Valve design. We have studied the needs of every section of the Radio Public, and the most exacting wireless enthusiast can get a Six Sixty Valve to suit his own special requirements.

Here's one particular type—the S.S.7, a wonderful Dull Emitter Power Amplifier capable of handling output sufficient to work the largest Loud Speaker without distortion. The design of this Valve is such that practical emission is obtained at temperatures so low that the filament does not glow when operating under its rated conditions, in short, practically a "cold" valve. Just consider for a moment what this means. The destroying influence of high temperature, and the alternate expansion and contraction of the filament is almost eliminated with the result that the life of the valve is proportionately increased. Remember, too, this valve is entirely non-microphonic, and owing to the low filament current consumption can be satisfactorily operated from dry cells or a 4-volt accumulator.

For long life, good service and Perfect Tone, insist on 660 Valves.



S.S.7.

Voltage 37 Volts.
Consumption 1 amp.
PRICE 22/6.

Ask your Dealer
for Leaflet S.S.7
for full particulars
of complete range.



BETTER BY SIX TIMES SIXTY

The Electron Co. Ltd., 11 Lamb House, 119 Regent Street London, W.1

LUCAS "MILAM" RADIO BATTERIES

are easily recharged and are non-flammable. Each double is put in contact with seven and four stored and a full charge can be obtained in ten to fifteen hours. Six Sixty Batteries have on each side four 2.5 volt cells and prices include Cover and strong Carriers.

RMB	12 cells 10 amp hrs.	81/6
RM5	12 cells 5 amp hrs.	58/6
RPT/6	12 cells 5 amp hrs.	55/-
RPT/4	12 cells 5 amp hrs.	45/-
RPS	6 cells 10 amp hrs.	42/-
RHS	6 cells 10 amp hrs.	29/6
ROS	6 cells 10 amp hrs.	27/6
RPT/2	6 cells 10 amp hrs.	22/6

Supplies of Spare Parts and Special Repairs at 11 Lamb House, W.1



Write for full particulars
Post Free from Department G.



LUCAS "KING of the ROAD" MOTOR-CYCLE PROJECTOR SETS.

The full range includes models with lamp holder sports brackets, hand holding brackets, etc., so that all sizes and types of machines can be fitted.

PRICES 25/6 to 72/6.

No. 489 is a very efficient set of 1000 watt lamp holder and 2000 watt lamp holder. Price 72/6.

Lucas Motor-Cycle Projector sets are available in 1000 watt and 2000 watt models.



LUCAS "KING of the ROAD" ELECTRIC HORNS

No. 10	1000 watt	25/-
No. 11	1000 watt	27/6
No. 12	1000 watt	29/-

LUCAS "PLANET" No. 53B is a very efficient set of 1000 watt lamp holder and 2000 watt lamp holder. Price 2/-.

LUCAS "KING of the ROAD" CYCLE LAMPS.

OIL ACETYLENE .. Prices 2/- to 16/6
Prices 5/6 to 23/6



LUCAS

Manufacturers of RADIO BATTERIES
and "KING OF THE ROAD" SPECIALITIES
JOSEPH LUCAS LTD., BIRMINGHAM

NOW ON SALE EVERYWHERE.

THE
RADIO
YEAR BOOK
1926

THE 1926 RADIO YEAR BOOK

(FOURTH YEAR)

Contains nearly 200 Pages of Entertainment, Information and Instruction, with 70 Photographs of Prominent Broadcast Artists—many actually as they appeared at the Microphone and 38 Instruction Diagrams, etc.

Radio History in Pictures—Official Articles specially contributed by the B.B.C.—Authoritative Articles by Prominent Radio Engineers. Among others:

Amateur Aerials and Earths. By J. A. Fleming, M.A., D.Sc., F.R.S.
Amateur Technical Progress
Workshop Rust. By J. A. Fleming
How to Telegraph Pictures
Sending by Wireless. By J. A. Fleming
Speaking Pictures. By C. F. Elwell

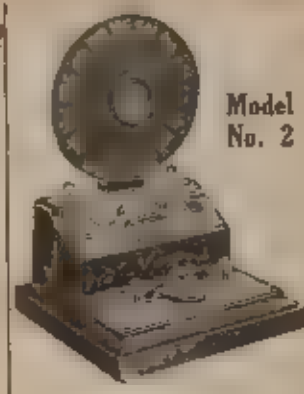
A SPECIAL FEATURE OF THE 1926 YEAR BOOK IS THE CHILDREN'S CORNER, which contains a great deal of hitherto unpublished material also in the Aunty and Uncle's at the principal stations.

Full of good things.—Radio Times.

Full of valuable and authoritative information both for the amateur and the expert.—Prof. W. L. Bragg, Daily Express.
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Price 1/6 at Bookstalls. (Post Paid 1/9.)

SIR ISAAC PITMAN & SONS, Ltd., PARKER ST., LONDON
KINGSWAY.

Model
No. 2

How Is It Done?

Such a thought is the common experience of many a listener when he first uses the "Brownie Wireless." Never before has he heard such clear-toned voluminous reproduction from a crystal receiver. Results have conclusively proved that in spite of its moderate price the "Brownie Wireless" has no peer in efficiency. At a distance of 25-30 miles from the local station (15 miles relay stations) or 120 miles from 5XX you can't better "Brownie."

D.L.5—the ever-sensitive crystal.

The crystal that made the "Brownie" famous. Adds volume and distance to every receiver.



Two pieces with "Patent" medium C.W. sticker per box, 2/-

One piece Crystal in separate seal 3/- carton, 1/-

The "Brownie" Wireless Model No. 2 reproduces all the features of the Standard Brownie Receiver. It is capable of receiving extremely distant stations. The motor tuning is infinitely adjustable under a pressure of 60 lbs. ensuring a pleasing and instantaneous change of station. The receiver has a natural sensitivity of 100 metres and a standard 100 and 200 cm. attachments are provided, which with the set as a special set of illustrations (price 2/6) will ensure the complete set of 5XX. Complete including the standard D.L.5 crystal and Patented C.W. sticker, 10/6.

Ask your Dealer to show you these and other interesting "Brownie Wireless" Products.

THE BROWNIE WIRELESS CO.
(of Great Britain), LTD.,
310a-312a, Euston Road, London, N.W.1.
Phone: Museum 3747



RICHARDSON'S NON-DIRECTIONAL
PERFEX
AERIALS
PATENT NO. 1440 ALSO PATENTED ABROAD

SELECTIVITY ONE MILE FROM 2LO.

A listener writes

"I find that by using a 'Perfex' instead of an ordinary straight aerial, the difference is enormous. London can be cut out quite easily, and such stations as Madrid, Bern, San Sebastian, 7 or 8 German Stations, and even America come in at full loudspeaker strength."

IF YOU WANT TO GET OUT YOUR LOCAL STATION AND LISTEN TO OTHERS A "PERFEX AERIAL" WILL HELP YOU MORE THAN ANY OTHER DEVICE.

Perfex "Outdoor Aerials (illustrated) 20 mts., 55/8, 36 mts., 75/-
Perfex "Indoor and Portable Aerials, 55/6 "Perfex" Lightshade Aerials, 75/6 & 85

WIRELESS APPARATUS LTD., 35, Panton Street, Haymarket, London, S.W.1

SAXON GUIDE TO WIRELESS

THIS BOOK EXPLAINS EVERYTHING YOU WISH TO KNOW ABOUT WIRELESS, AND ENABLES ANY BEGINNER TO MAKE WIRELESS SETS WHICH ARE UNEQUALLED IN PRICE, QUALITY, OR EFFICIENCY.

FULL INSTRUCTIONS WITH CLEAR WIRING DIAGRAMS are given for making SUPER EFFICIENT CRYSTAL SETS, DUAL AMPLIFICATION RECEIVERS, SINGLE VALVE SETS, ONE AND TWO VALVE AMPLIFIERS, TWO, THREE, AND FOUR-VALVE TUNED ANODE ALL-WAVE RECEIVERS, AND THE LATEST TYPE OF FIVE-VALVE RESISTANCE CAPACITY RECEIVER.

NO SOLDERING, NO SPECIAL TOOLS, NO KNOWLEDGE REQUIRED. 176 PAGES

With this book any beginner will make a Wireless Set for one-fifth the price he would pay for an instrument not half so good.

If you are not more than satisfied return the book and your money will be refunded.

SAXON RADIO CO. (DEPT. 24), SOUTH SHORE, BLACKPOOL.

PRICE
1/3 POST
FREE

ACCUMULATORS RECHARGED FREE IN YOUR OWN HOME WITH ULINKIN

Saves its cost in a few weeks

ULINKIN

ULINKIN charges your accumulators without any special apparatus. It is a simple matter to use in any part of your house. It is a complete system, and it is a very simple one. It is a very simple one. It is a very simple one.

ULINKIN JUNIOR For charging wireless accumulators of any voltage up to 50 mps. Complete with instructions and cable for connecting.

12/6

ULINKIN STANDARD MODEL The famous Home Charger, as illustrated, with complete with cable and instructions for charging accumulators up to 50 mps. on D.C. complete from 50 to 250 mps.

42/-

ULINKIN SENIOR For garages, workshops, large houses, etc. for charging accumulators of any voltage up to 100 mps. Complete with complete, all specifications and instructions.

52/-

ULINKIN WORKS, 29, The Strand, Southchurch, Essex. Trade Enquiries Invited.

There's no "fiddling"

with this new and improved detector. All the searching and adjusting required is done by the simple turn of a knob. It is a very simple one. It is a very simple one.

North-Eastern Instrument Co., 7/6
Durham Road, Low Fell, Gateshead-on-Tyne.

CYMO SITE AUTO-DETECTOR

50 FEET
DOUBLE

POSTAGE
3d

Extension
ELECTRON WIRE
FOR PERFECT EXTENSIONS

GREATLY IMPROVES RECEPTION.

Any length obtainable
The New London Electron Works, Ltd., London, E.C.

Famous Associations

NO. 3 TRISTAN & ISOLDE



AT ALL
WIRELESS
DEALERS.

Made in Britain's Most
Famous Valve Works by
**THE EDISON SWAN
ELECTRIC CO., LTD.,**
123/125, Queen Victoria
Street, London, E.C.4

WAGNERIAN Music must always prove a severe trial to mechanical means of reproduction, and "Tristan and Isolde," recognised as the most superb of Wagner's operas, would seem to bring extraordinary difficulties in its wake. For all that, the uniqueness of Edison Swan Valves in faithfully reproducing the most intricate musical passages has been demonstrated again and again, and wireless enthusiasts recognise an association that is becoming just as famous as Tristan and Isolde in the well-known combination of

EDISWAN

PV.6. (POWER) AND A.R.D.E.

VALVES

FOR 2 VOLT BATTERY—

—a combination scientifically calculated to give the most satisfactory results.

Two More
Ediswan Combinations
A.R. & PV.5. FOR 2 VOLT BATTERY
A.R.0.6 & PV.8 FOR 2 VOLT BATTERY
AT ALL WIRELESS
DEALERS.

An economy in H.T.

These accumulators are an investment that pays. Of exceptionally high capacity which is maintained over long periods, due to the elimination of leakage losses. One charge gives six months unfluctuating service. The battery can be charged again and again at merely nominal cost.

**Sparta High
Tension Radio
Accumulator**—
glass box type,
33 cells.

32/-

**SPARTA
Fuller**
RADIO BATTERIES

**Sparta High
Tension Radio
Accumulator**—
rubber box type,
30 cells.

30/-

From all leading Radio Dealers.

Manufactured by
**FULLER'S UNITED
ELECTRIC WORKS,
LTD.,**
Chadwell Heath,
ESSEX.



Tired of Headphones?



Then change over to a St. Vincent Electrophone and work a Loud Speaker!

The range is as follows:

From Local Station.	From Distance.
Crystal Lozenge 10 miles	50 miles
2-Valve 40	100

Prices including Economy Loading Coil.

1-Valve **£3 15. 0.**

Plus 12 6. Royalty.

2-Valve **£5 5. 0.**

Plus 25. Royalty.

Valves and Accessories extra.

Purevox Junior Loudspeaker, 49/-

Write for Catalogue and full details of this and other

Esescaphone

RECEIVING SETS

Wholesale only:—
FALK, STADELMANN & CO., LTD.,
83, Farringdon Road, London, E.C.1.

The "JOVE" 2 VALVE
LOUD SPEAKER SET
COMPLETE AND READY TO USE
CASH PRICE

£10

or £2 down and 10 monthly payments of 18/-

The low cash price of £10, includes the latest type "AMERICAN A.R. 28" LOUDSPEAKER, as depicted. Carr. Paid in Gt. Britain. Satisfaction guaranteed. CASH OR EASY TERMS.

"JOVE" 2-Valve Set will get the main stations on the LOUD SPEAKER up to 30 or 40 miles (average aerial). Downton required on the LOUD SPEAKER up to about 100 miles, no extra cost required. L.T. and H.T. Batteries, and 2-Valve 1000 Emitting Valves in an Oak Cabinet.

CATESBYS 1 TOTTENHAM COURT RD., LONDON, W.1. SEND FOR FREE RADIO LIST 1/25

TUNGSTALITE
CRYSTAL HAS IMPROVED
A MILLION SETS
WHY NOT YOURS?
BLUE LABEL 1/6
GOLD LABEL 2/-
ROUND TYPE 1/6

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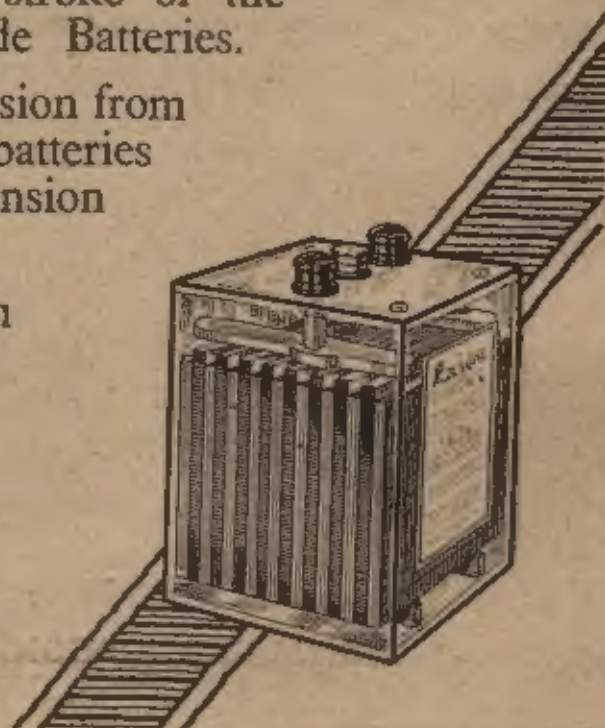
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